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Saturday 22 October 2011

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NIKON'S BEST COMPACT

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FULL AP LAB AND FIELD TEST

PAGE 61

AP EXPLAINS

PAGE 49

HOW TO USE YOUR FLASH

Flash modes and features explained

COREL PAINTSHOP PRO X4 ULTIMATE

PAGE 56

ON TEST

A real alternative to Elements?

DOCUMENTARY

PAGE 19

LICHFIELD LOOKS BACK

A 44-year career behind the lens

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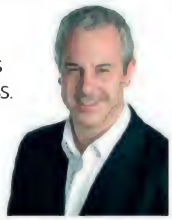
Contents

Amateur Photographer For everyone who loves photography

I TRY not to use the word 'ubiquitous' because it's overused (ubiquitous, in fact), but it is useful, along with omnipresent, when you want to describe the position of Eastman Kodak in the photographic industry only 15 years ago. The company was as associated with photography as the word itself, and had permeated almost every household in the country. It was the definition of 'household name' in the late '80s, not to mention the '70s.

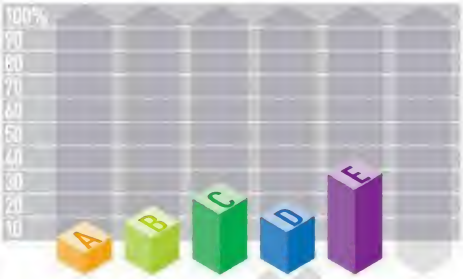
The company effectively stepped away from AP in 2000 when it purposely didn't produce a digital camera after the DC290 that enthusiasts would want to buy. The company had got the digital camera market where it wanted it to be, I was told, and would now concentrate on what it did best – the mass market. Of course, being mass market with a product others can't easily make is one thing, but immersing yourself in the low-margin, high-competition, low-end digital compact market is something else entirely – profitless. As we reported last week, with shares falling to a 38-year low, Kodak appears under threat. It will be a sad day should the company fold, but I'm not sure all non-film users will miss its contribution.



Damien Demolder
Editor

THE AP READERS' POLL

IN AP 1 OCTOBER WE ASKED...
Is the Pentax Q a camera you are likely to be interested in?



YOU ANSWERED...

A Yes, I want to buy one	8%
B Yes, but only if the image quality is good	16%
C No, not with that sensor	25%
D No, it's just too small	17%
E No, I've no place for a CSC	34%

THIS WEEK WE ASK...
What does Kodak mean to you now?

VOTE ONLINE www.amateurphotographer.co.uk

NEWS, VIEWS & REVIEWS

5 NEWS
Photo enthusiast in police payout talks; AP wins top magazine gong; Nick Clegg photographer arrested; AP's travel photo winner named; iPhone 4S boasts better camera; Sigma releases revamped 18-200mm lens

10 REVIEW
The latest books, exhibitions and websites

98 THE FINAL FRAME
When you close your eyes and just think about a picture, the 'smell' of a print can bring the memories tumbling back, says Roger Hicks

TECHNIQUE

14 PHOTO INSIGHT
Cathal McNaughton explains how he captured a dramatic silhouette of a horse and boy in north Dublin to depict Ireland's economic hardship

TESTS & TECHNICAL

47 TESTBENCH
The Benro Travel Angel A0681T tripod with B00 ball head kit and Stealth Gear portable padded seat

49 AP EXPLAINS... FLASH
Using a flashgun doesn't have to be complicated. Richard Sibley takes some of the mystery out of all the flash modes on offer and explains how and when to use them

56 COREL PAINTSHOP PRO X4 ULTIMATE
Corel's latest edition of its popular editing software has a host of new features and promises faster performance. Mat Gallagher finds out how it measures up to the competition

58 ASK AP
Our experts answer your questions

61 NIKON COOLPIX P7100
This latest high-end compact from Nikon aims to build on the progress made by its predecessor, the P7000. Can it really be the ultimate compact? Tim Coleman finds out

YOUR WORDS & PICTURES

12 LETTERS
AP readers speak out on the week's issues

13 BACKCHAT
AP reader Mike Hathway considers what it is that makes a photographer

24 APPRAISAL
Damien Demolder examines your images, offering words of wisdom and constructive advice

38 READER SPOTLIGHT
Another selection of superb reader images

FEATURES

19 THE OTHER LIFE OF LICHFIELD
Patrick Lichfield was known for his images of the royal family, but his extensive archive reveals another side to his work. Jade Lord looks at his remarkable career

26 ICONS OF PHOTOGRAPHY
Malcolm Browne's horrifying images of the protest of Buddhist monk Thich Quang Duc shocked the world and helped end a brutal regime. David Clarke reports

30 ASTROPHOTOGRAPHY
Expert astro imager Nick Howes FRAS explains how to produce compelling astronomical and deep-sky photos, and offers some tips and tricks for starting out

© NICK HOWES

COVER IMAGES: © PATRICK LICHFIELD

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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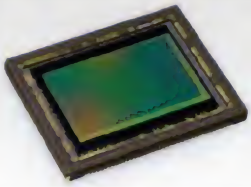

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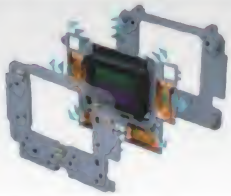

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APNews

News | Analysis | Comment | PhotoDiary 22/10/11

> A photographer is only as good as the equipment he uses

Nikon under fire, page 7

• Amateur sues police for damages • Police deny case settled

PHOTO ENTHUSIAST IN POLICE PAYOUT TALKS

AP RIGHTS WATCH
Committed to defending your photographic rights!

EXCLUSIVE

AN AMATEUR photographer stopped while taking photographs in public is negotiating an out-of-court settlement worth thousands of pounds after suing police for wrongful arrest.

Robert Patefield, from Colne, said Lancashire Police have offered to pay him 'damages plus costs', which he has accepted.

The photographer filed a civil action against the Chief Constable of Lancashire Constabulary, claiming he was unlawfully arrested while taking photos of Christmas festivities in Accrington in December 2009.

The enthusiast was released without charge after reportedly being held in custody for eight hours.

Patefield said the total payout will run into 'thousands', although he declined to disclose the actual figure.

Police deny that a deal has been agreed, but the force's lawyers have confirmed to AP that discussions are taking place.

Patefield and a fellow photographer were at first quizzed by officers citing anti-terrorism laws. Police later claimed that some members of the public had raised concerns about Patefield's photography and accused him of taking photographs that could be deemed 'anti-social'.

Bob Patefield sent his video of the incident to *The Guardian* last year

Patefield said he was arrested after refusing to give officers his personal details.

The case attracted global attention as Patefield recorded the entire incident on a video subsequently published by *The Guardian* online (pictured).

A spokesman for Lancashire Police told AP: 'No settlement has been reached at this time.' The spokesman declined to comment further as discussions were ongoing.

Sadie Seabrook, a barrister at law firm Barlow Lyde & Gilbert, which is acting on behalf of the force, said: 'Any discussions between Mr Patefield's legal advisors and our client are "without prejudice" and as such are confidential.'

The photographer told us: 'I have the greatest respect for all constables... I know their job can be a very difficult one.

'That said, I will always defend my rights and freedoms, and I would encourage others to do the same.'

Speaking last year, Patefield said: 'I consider myself to be a very law-abiding man. I was taking photos of everyday street goings-on.

'There was a Father Christmas, a pipe-band and people in fancy dress.'

Patefield maintains that CCTV footage showed that his photography was not anti-social and that no one had complained to police about his behaviour.

Speaking in 2010, a Lancashire Police spokeswoman said officers 'clearly felt that the manner in which he was positioning his [Leica] camera and the way it was making some members of the public feel, could be construed as anti-social or indecent'.

She added: 'The gentleman refused to co-operate on three occasions and so officers felt they had no choice but to make an arrest in order to make further enquiries into his actions.'

The spokeswoman later claimed 'some members of the public did speak with us and raise some concerns'.

At the time of writing, police declined to comment further on the photographer's arrest, referring us back to their original statement.

SNAP SHOTS

● A fresh bid to find a Vest Pocket Kodak camera on Mount Everest could prove whether George Mallory and Andrew Irvine were first to conquer the mountain in 1924. American historian Tom Holzel has told journalists that he hopes to find film from the camera along with Irvine's body as part of a new expedition in December. Mallory's remains were discovered in 1999.

● As we went to press, 11 UK shopping centres changed their rules to allow photography. The move followed a campaign to boycott Braehead shopping centre near Glasgow after Chris White was stopped by security when photographing his four-year-old daughter Hazel enjoying an ice cream. A security guard called police after White posted images of Hazel on Facebook and refused to delete them. See next week's *News* for reaction and comment.

AP WINS TOP MAGAZINE GONG

AP HAS won a consumer magazine of the year award for the fourth time in five years.

UK retailers and manufacturers voted AP their favourite publication in annual awards hosted by the publishers of weekly photographic trade magazine *Pixel*.

Commenting on the win, AP Editor Damien Demolder said: 'It is always nice to receive awards, but this one is especially important, as it was camera and photographic manufacturers, distributors and retailers from across the country that decided the result.

'In basic terms these are our advertisers and the people who sell the products that we test and feature in the magazine.

'By voting for us they are saying that AP is the most worthwhile magazine on the market. That is touching enough, but actually it means that the people who spend their money with us believe it is money well spent and that we have the respect of the whole trade.'

The award was presented at a ceremony in Hertfordshire.

Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 19 October

EXHIBITION Resort by Anna Fox, until 12 November at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. **EXHIBITION** Peaches & Cream – images from a photo competition at Dreamspace Gallery, London EC1Y 8NA. Tel: 0207 562 8282. Visit www.milimgallery.com/peaches.

Thursday 20 October

EXHIBITION A Mediterranean Encounter: Sharing a common vision by Amine Hadj Kouider, until 28 October at Marx Memorial Library, London EC1R 0DU. Visit www.mediaterranean.co.nr. Tel: 0207 253 1485. **EXHIBITION** The Photographers, includes the work of Bill Brandt, Cecil Beaton, Terry O'Neill and Patrick Lichfield, until 30 October at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk.

Friday 21 October

EXHIBITION Kate's Journal – portraits depicting a woman's journey through breast cancer treatment, by photographer Astrid Schulz, until 22 October at The Underground Gallery, London WC2N 4HZ. **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

Saturday 22 October

DON'T MISS Walk through the Purbeck countryside led by a local rambling group. Tel: 01929 450 259. Visit www.nationaltrust.org.uk. **EXHIBITION** Terry O'Neill: IT Girls & Boys, last day, at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Sunday 23 October

EXHIBITION Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk. **EXHIBITION** Landscape Expressions by Mark Sunderland, until March 2012 at Lockwoods Restaurant, Ripon, North Yorkshire HG4 1DP. Tel: 01765 607 555.

Monday 24 October

EXHIBITION Transition by Paul Vickery, until 4 November at Bayeux, London W1T 3EP. Tel: 0207 436 1066. Visit www.bayeux.co.uk. **EXHIBITION** Archive by art photographer Joachim Froese, until 18 November at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

Tuesday 25 October LATEST AP ON SALE

EXHIBITION Shahidul Alam: My Journey as a Witness, until 18 November at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com. **EXHIBITION** Eugène Atget: Select Works, until 12 November at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

© SHAHIDUL ALAM

Street photographer triumphs in travel comp

AP'S PHOTO WINNER NAMED

THE WINNER of AP's Travel Photo competition is Stephen Wright with an image entitled 'Reflected Dreams', bagging him a Nikon Coolpix P300 compact camera.

Stephen's winning image was chosen by AP Editor Damien Demolder, who said: 'At first you wonder what the girl is doing on the Tube – you need to do a double-take! It's a great visual joke. Both subjects have eye contact with the viewer – very well done!'

Commenting on his shot, captured with a Nikon D80 DSLR, Stephen said: 'I took this on "the fly". It was an instant decision to press the shutter – I saw the reflection of the poster in the glass and fired away, a second later the shot was gone.'

Stephen said he has been a street photographer for almost 30 years – starting with film and a Praktica MTL3.

'I have always tried to seek out the unusual among the usual, and spend all my spare time walking the streets with my camera to try to get "the shot" that's going to stand out.'

BUSINESS AS USUAL IN UK AS RICOH BUYS PENTAX

THE UK company formed in the wake of Ricoh's takeover of Pentax on 1 October is to be based at Pentax's existing offices in Slough, Berkshire.

However, all enquiries relating to Ricoh cameras should continue to be referred to Alpha Digital Services, Ricoh's UK distributor, which is based in nearby Reading.

Alpha Digital Services' managing director Frazer Allen told us: 'For the present time everything continues just as it is. There is no change at this stage.

'The only difference is that instead of being owned by Hoya, Pentax will be owned by Ricoh.'

A Pentax Ricoh Imaging spokesman said it was too early to say how the transfer of Pentax to Ricoh will affect existing Pentax staff.

In the summer, Ricoh announced it was set to buy Pentax in a move that would see Ricoh make Pentax-branded, interchangeable-lens cameras and lenses.

The deal was reported to be worth around £78m.

Pentax Ricoh Imaging UK Ltd is located at Pentax House, Heron Drive, Langley, Slough SL3 8PN.

Pentax Ricoh Imaging Company Ltd, which is a wholly owned subsidiary of Ricoh, is based in Tokyo, Japan.

Ricoh's camera history stretches back to 1937 when, as Riken KanKoshi Co, it bought the Olympic Camera Works and began making its own cameras.

The firm was renamed Ricoh in 1963. Among its first cameras was the Adler III, a vertically styled folding camera.

subscribe 0845 676 7778

SNAP SHOTS

● Celebrated documentary photographer Emil Otto Hoppé will be the subject of a presentation at The Photographic Collectors Club of Great Britain's annual meeting on 23 October. Hoppé (1878-1972) was regarded as one of the most renowned portrait photographers of his day, whose subjects included the royal family. The event takes place at The Winter Gardens, Weston-super-Mare, Somerset. To join the PCCGB call 01935 815 887.

● The British Institute of Professional Photography has named its new president as Roy Meiklejon, sales and marketing director of insurance firm Towergate Camerasure. Set up in 1901, the BIPP provides education and training, and aims to protect the rights of its 3,500 members worldwide.

● A 'Photography Village' will be introduced to the Outdoor Show due to take place at the London ExCeL centre from 12-15 January 2012. The event will include seminars and talks by professional photographers. For details visit www.theoutdoorshow.co.uk.

Do you have a story?
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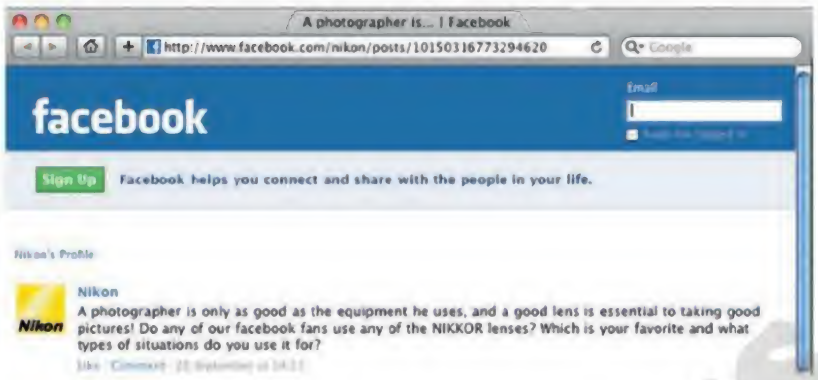
Photographers 'only as good as their kit'

NIKON SORRY AFTER FACEBOOK FOUL-UP



NIKON has apologised to photographers after controversially suggesting that photographers are only as good as the cameras and lenses they have.

In a posting on its Facebook page last month, the camera giant claimed: 'A photographer is only as good as the equipment he uses, and a good lens is essential to taking good pictures!'

Nikon then went on to ask photographers about their favourite Nikkor lenses and the situations in which they use them.

Among those incensed by the statement was David Ebanks, who wrote in the posting's comment box: 'What a load of rubbish. If an amateur has the money and goes and buys the best Nikkor equipment, does that mean he's a great photographer?'

Patrick J Gannon, a Canon user, insisted that 'it isn't the equipment... it's the person using the equipment. Thousands of people out there can't afford expensive kit, but their drive, know-how, patience and talent produce remarkable pictures, not just the equipment they are using'.

Jeff Davis also blasted the claims. He wrote: 'I love my Nikons but I don't like your statement.'

Others agreed with Nikon's sentiments, however. Among them was René Kabis, who wrote: 'A photographer can have all the skill in the world, but needs to start out with good equipment in order to take great pictures.

'Just because you have skills doesn't mean you can do anything significant with substandard equipment.'

In response to the outcry, Nikon's US office issued a subsequent Facebook posting that read: 'We know some of you took offence to the last post, and we apologise, as it was not our aim to insult any of our friends.

'Our statement was meant to be interpreted that the right equipment can help you capture amazing images.

'We appreciate the passion you have for photography and your gear, and know that a great picture is possible any time and anywhere.'

Nikon Europe said it had nothing further to add.

POLICE HUNT KODAK INTRUDER

POLICE have released CCTV footage of a man they want to interview in connection with an alleged theft of batteries from Kodak's plant in Harrow, north-west London.

Police have appealed for help in identifying the man, aged between 50 and 60, who is said to have entered the Kodak site on 5 August.

The man claimed he was making a delivery before parking nearby, according to police who say he was driving a white van with the registration plate PS55 LST.

'He then used a forklift truck belonging to Kodak and loaded three heavy-duty batteries, each weighing 0.5 tonnes, into his van before driving off,' added a Metropolitan Police spokesman.

Anyone who can identify the man or help further is urged to call PC Carl Bruce on 0208 733 4349 or Crimestoppers anonymously on 0800 555 111.

IPHONE 4S BOASTS BETTER CAMERA

APPLE'S iPhone 4S smartphone features an 8-million-pixel camera and a larger, f/2.4 aperture lens.

Due out in the UK on 14 October, the iPhone 4S also boasts an imaging processor 'that's just as good as the ones found in DSLR cameras'. Apple claims: 'The camera also uses advanced algorithms in IOS 5 [operating system] for even more colour accuracy, better white balance and greater dynamic range'.

Also on board is a built-in HDR mode that saves both the original image and the HDR version to the phone.

SIGMA RELEASES REVAMPED 18-200MM LENS

SIGMA has unleashed a revamped version of its 18-200mm f/3.5-6.3 lens.

Priced £499.99, the 18-200mm f/3.5-6.3 II DC OS HSM replaces the existing version launched four years ago.

A Sigma spokesman told us: 'The new lens incorporates FLD glass, which offers improved resolution and light transmission. The Optical Stabiliser has also been improved, giving a 4-stop benefit. The lens is also smaller, lighter and focuses closer [38cm].' A Super Multi-Layer Coating reduces flare and ghosting, adds Sigma.

The new lens is available in Sigma, Nikon, Canon, Pentax and Sony mounts.

AP THIS WEEK IN... 1955

When you take your Flash to a party

—everyone asks you to stay!

PHILIPS "PHOTOFLUX" FLASHBULBS

for Perfection in a Flash!

If you went to a party with a flash it seemed you would go down a storm and everyone would ask you to stay, according to an advert for Philips published in AP this week in 1955. 'You're bound to be popular at parties, weddings, dances – happy gatherings of any kind – when you come armed with a camera and some flashbulbs,' declared the ad for Photoflux. The bulb boasted 'consistent light' and a Blue Safety Spot for 'complete reliability'.

SNAP SHOTS

● Press freedom campaigners have called for the immediate release of four photographers who face trial next month accused of inciting hatred against the Bahrain government. Mohamed Al-Aradi, Zuhair Aoun Al-Shama'a, Mojtaba Salmat and Mohammed Al-Sheikh are to be tried in civilian courts for 'inciting hated of the government by posting photos on the internet,' said a spokesman for Reporters Without Borders.

● *Gavin and Stacey* star Mathew Horne was among around 200 guests at Mencap's Snap! photography awards in Shoreditch, east London, last month. The contest's Gold award winners were named as Polly Walker from Suffolk; Iain Frost (London); Tim Brock (Cumbria). Serhat Uysal (London); Alex Higgins (Renfrewshire); Bret North (London) and Stephen Band (London). The contest attracted more than 600 entries.

© BEN JACOBSON

Canon EOS 60D image takes title

CITIZEN PHOTOGRAPHER WINNER REVEALED

A STILL image grabbed from video footage shot using a Canon EOS 60D DSLR has won the BT Citizen Photographer of the Year title.

Ben Jacobson used a 60D to film a handbag-wielding grandmother scaring off robbers outside a jewellery store in Northampton earlier this year.

Ben contacted the SWNS news agency with stills from his minute-long clip, and the shots and footage made headlines worldwide.

The competition was launched to 'reflect the impact of citizen journalism on newspapers and websites'.

Ben, who works in video production, was awarded his £500 cash prize at a ceremony in central London hosted by BBC presenter Kate Silverton.

The shortlisted photographers were Peter Dewhirst, Charlie Forgham-Bailey and Chris Smith.

The BT Citizen Photographer of the Year was part of the 2011 Picture Editors' Guild Press Photography Awards, which was won by Associated Press photographer Matt Dunham.

Judges for the citizen photographer award included *Amateur Photographer* Editor Damien Demolder.

CANON GEARS UP FOR IMAGING EVENT

CANON will stage Pro Solutions later this month, a two-day event aimed at video and imaging professionals that includes talks on photography, plus live demonstrations.

Among the photographers due to speak at the event are landscape photographer Charlie Waite and Magnum Photos legend Martin Parr.

The Canon Pro Solutions show will take place on 25 and 26 October at the Business Design Centre in Islington, north London.

Seminars are expected to include one dedicated to shooting movies using DSLRs.

Entry is free to people who register online, or £8 on the door.

There will be individual zones focused on, for example, EOS DSLRs, projectors and printers.

For details visit www.canon.co.uk/prosolutions2011.

CLUBNEWS

Club news from around the country

HERTFORD AND DISTRICT CAMERA CLUB

The club celebrates its 60th anniversary with an exhibition from 5 November to 24 December. Snapshots in Time: 60 Years of Photography at Hertford and District Camera Club will take place at Hertford Museum, 18 Bull Plain, Hertford SG14 1DT. Visit www.hdcc.org.uk.

WIGAN PHOTOGRAPHIC SOCIETY

Members' images are on show until March 2012 at the Museum of Wigan Life, Library Street, Wigan WN1 1NU. Subjects include wildlife, people and places. Also on display will be cameras from the past 100 years. For details visit www.wiganps.org.uk.

Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK

Robert Rauschenberg: Photographs 1949-1962

Edited by David White and Susan Davidson.
Text by Nicholas Cullinan
Thames & Hudson, hardback, £39.95, 232 pages, ISBN 978-0-500-54400-6

© 2011 ROBERT RAUSCHENBERG FOUNDATION, NEW YORK

Amateur Photographer ★★★★☆

ROBERT Rauschenberg is an artist known primarily for his influential 'combine' works – a mix of painting and sculpture that results in a difficult-to-define hybrid of image making. But Rauschenberg had many features in his paint-spattered cap and this book brings together the man's body of photographs. Rauschenberg's photographic output began in the late 1940s and it was a process that he was so fond of that he struggled to choose between photography and painting. Luckily for the world of art and photography, he chose to pursue both disciplines.

The range of photography on display is impressive, with Rauschenberg comfortably experimenting with photography in his portraits of his friends, his documents of his travels around the world and employing photography as part of his combines. What becomes clear from the text in the book is just how important photography was to Rauschenberg's work as a whole. In fact, there are many who maintain that his work would not exist without it. This is a worthy addition to any bookshelf and is essential reading for anyone interested in Rauschenberg's life and work.

EXHIBITION

Red Saunders: Hidden

Until 10 December. Impressions Gallery, Centenary Square, Bradford, West Yorkshire BD1 1SD. Tel: 01274 737 843, Website: www.impressions-gallery.com. Tues, Wed, Fri 11am-6pm; Thur 11am-8pm; Sat noon-5pm. Admission free

THIS is the first major solo exhibition of British photographer Red Saunders, the man behind the Rock Against Racism movement. While that part of Saunders' career is impressive enough, this show focuses solely on Saunders' truly breathtaking tableaux vivants. The images recreate significant yet often overlooked moments from British history, specifically ones that contributed to the struggle for democracy and equality. Each is a perfect exercise in lighting and mood. Saunders' placement of people and objects is meticulously managed – even the smoke from lit cigarettes is perfectly placed within his compositions.

This show is just one of many taking place in Bradford as part of the Ways of Looking festival running throughout October. This year's theme is 'Evidence', a concept explored throughout several exhibitions and commissions. If you're in the area, spare some time to check them out.

© RED SAUNDERS

WEBSITE

www.wild-vision.com/home

Amateur Photographer ★★★★★

JOHN Beatty is a name that many wildlife and landscape photography fans will be familiar with. Beatty's work is an often vibrant and exciting exploration of the natural world, and as a result his photographs have been highly acclaimed. The images are not just about the animal subject, but also about how they interact with their environment – the landscape becomes almost like a stage and the animals are its performers. What perhaps separates Beatty's work from many of his contemporaries is that his images transcend the simple act of documentation – he is unafraid to move his images towards the territory of fine art.

Beatty's photographs are beautiful representations of, what he terms on his website, 'the timeless rhythms of the natural environment, its beauty and simplicity and man's place within it'. Some of his landscape images appear almost like scenes from a distant world. To be able to render our own natural environment as something alien is an impressive feat. If you're looking to take your wildlife and landscape work to the next level, John Beatty should provide some solid inspiration.

© AMIT PASRICHA

BOOK

Mughal Architecture and Gardens

By George Michell and Amit Pasricha
Antique Collectors' Club, hardback, £45, 402 pages, ISBN 978-1-85149-670-9

© AMIT PASRICHA

Amateur Photographer ★★★★☆

THE MUGHAL Empire was an Indian imperial power that reared its head in 1526 and, at the height of its power, it controlled a vast majority of the Indian subcontinent. Many of the striking legacies that this powerful dynasty has left behind are the lavish monuments and gardens that can be found in many areas of India, Pakistan and Bangladesh. This lovely book paints an evocative portrait of the period that saw the construction of these incredible buildings and gardens.

The images truly do justice to these magnificent sites. Each photograph inspires a feeling of awe, a feeling that also extends to the text. Many of the gardens have been lost to time, yet George Michell successfully describes exactly how these gardens would have been. This is a wonderful slice of history and beautifully produced to boot.

CONDENSED READING

A round-up of the latest photography books on the market

● **OUTDOOR PHOTOGRAPHY** by Jon Sparks and Chiz Dakin, £14.95 The subheading of this neat little guide to photographing in the great outdoors is *People, Action, Places*. Interestingly, the book is also a bit of a meditation on the nature of walking, and as such will be of much interest to those who like nothing more than exploring the world's natural landscapes. ● **ROYAL ENCOUNTERS** by Paul Ratcliffe, £14.99 The royals: they sure get around, and this slim volume compiles a range of images from official and ceremonial visits. Your attraction to this book is going to be determined by your interest in the regal gang, but if you're a red-blooded royalist at heart then this one is for you. ● **LE CORBUSIER AND LUCIEN HERVÉ** by Jacques Sbriglio, £55 This seriously interesting tome, with the subheading *The Architect & The Photographer – A Dialogue*, documents the collaborative work between architect Le Corbusier and photographer Lucien Hervé. The text and images are absolutely exhaustive, and offer an invaluable insight into the genre of architectural photography, a subject that many readers may not necessarily have previously explored. ● **THE PHOTOGRAPHER'S VISION** by Michael Freeman, £22.99 This guide to appreciating photography as an art form is an invaluable book for anyone who has ever looked at an iconic photograph and wondered what was so great about it. Freeman's confident and assured text draws you in from the off and the range of images on display is breathtaking. This is an excellent and invaluable book.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

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NEVER FORGOTTEN

I have been a reader of your excellent magazine for some 50 years and have enjoyed the experience very much. However, this is the only time that I have been moved to write to you. There are, I am sure, many of your readership who, like myself, will not see 50 again, unless it is for the second time round.

The reason for my letter is the very good review of the new system camera produced by Nikon, the V1 (AP 8 October). To the younger readership this title will, I am sure, mean nothing, but for the many who experienced the rain of V1 rockets during the Second World War, the name will never be forgotten. I am surprised that a Japanese company of such worldwide standing would be quite so blinkered as to miss such an error. Or perhaps Nikon does not subscribe to the notion that those who do not remember history will be doomed to revisit it.

Dr David Collins, Somerset

I'm amazed yours is the first letter we've had on the subject, Dr Collins. I'm visiting the Nikon 1 factory soon and will ask someone about it – *Damien Demolder, Editor*

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

JUST IN TIME

I attended a concert at Edinburgh Central Library recently, which was part of the Edinburgh Hispanic Festival. I travelled into town with my Nikon D700 in a Marks & Spencer plastic bag, which I feel is less likely to attract thieves. I sat in the front row and got some nice shots of the performers with the available light. An attractive Spanish lady sitting on my right laughed a lot and applauded loudly.

At the end of the evening I put my camera back into the bag and laid it on the seat next to me while I slipped on my jacket, and turned to speak to an old friend. When I turned round my camera had gone. I started to panic as I scanned the audience now making for the exit and my eye caught the bright yellow grips of my M&S bag poking out from under a coat draped over a woman's arm. I managed to squeeze through the crowd and confronted the same woman who had been sitting next to me just as she reached the exit, grabbing hold of my bag. She released it and said something in Spanish before resuming a conversation with her companion – as cool as a cucumber. Another ten seconds and £2,000 worth of camera kit would have disappeared out the door.

I have now identified the woman and reported the incident to the police, but unfortunately I don't have a witness. Thanks to M&S and its colourful carrier bag, though, I am still in business as a photographer.

Gordon Wright, Edinburgh

No one expects a Spanish imposition! – *Damien Demolder, Editor*

ADVANCED EVF

After reading Graeme Stewart's letter on the subject of optical viewfinders on Sony cameras (AP 8 October), I thought I'd share my opinion. For me, the electronic viewfinder (EVF) in the Sony Alpha 77 might be the sole reason as to why I'd buy the camera. After using an Alpha 77 for an afternoon, the advantages of the EVF quickly made my current camera (a Canon EOS 60D) look and feel like a relic.

The EVF on the Alpha 77 is so good that the only way you can tell it's an EVF is because of its usefulness. While keeping the camera up to my eye, I can adjust the white balance correctly, see a virtual horizon to keep my photos straight, check my exposure and then see the photo I've taken. If I then need to, I can make adjustments and reshoot, all without having to move my face or camera, keeping my focus on the scene. With the Canon, it's a case of adjust settings, bring to eye, snap photo, bring away from face and check image, make changes, bring back to eye to snap photograph and repeat until happy.

The other big plus the Sony EVF brings is permanent live view and, finally, a useful flexible screen. Canon's live view is too slow to use for taking pictures or video of a subject like my new puppy. Often I've used my iPhone for video as it can at least focus and start recording before she's moved.

Without trying to force my opinion on anyone, if you're in doubt as to how good the EVF on an Alpha 77 is, go to a Sony Centre and try one. You might be as pleasantly surprised as I was.

Sam Rowlands, via email

An EVF evangelist! I honestly believe it is the future, Sam – *Damien Demolder, Editor*

A NEW AGE OF OPTIMISM

I feel I must add to the positive tone of Pete Scott's letter (*Politeness personified*, AP 8 October) by briefly relating a couple of my own recent experiences. The first was also at Newcastle Central Station, where I was approached after about half an hour of taking photographs. The approach by a staff member was delicate, non-confrontational and tactful, and also guided me towards the pass process that they use at that station. We had a nice friendly chat and I left the area happy.

Only a couple of weeks later I was openly photographing marked police vehicles, which are popular among countless enthusiasts, outside Kennington Police Station in

Andy McReady has a 10-million-pixel compact with a set of extra lenses and a DSLR that's an 'oldie but a goodie', but he thinks neither compares to his trusty Rollei QZ

BALANCED APPROACH

I have been taking photographs since my mother bought me my first camera (an Akarelle) at the age of 15. Now, nearly 50 years on, I still love the craft. To use the old line about golf being a good walk spoiled, my walks are spoiled without a camera, so I am seldom without some sort of picture-taking device.

The current market trend for ever smaller cameras coupled with increasing resolution and in-camera processing is wonderful but, and this is a serious but in my view, size and balance of the device are a very important part in the whole image recognition and capture process. Current compact system cameras are in danger of becoming a lens with a much smaller body attached, and this design introduces a corresponding change in the centre of gravity and therefore a lack of balance. Leica, of course, understands this with the M9, and so does Fujifilm with its FinePix X100 and X10 rangefinder-type models.

I have a digital SLR myself – it is an oldie but a goodie – and yes, I have a 10-million-pixel compact with a set of extra lenses that takes pictures at least as good in terms of sharpness without much effort on my part. But do you know what? I just love my Rollei QZ for its physical size and balance . Now, if only it were digital...

Andy McReady, Cornwall

Goodness me, a QZ! Now that is a rare old bird. But 'nicely balanced' is right. I have one, too – *Damien Demolder, Editor*

London. Two officers came out, but only one stayed when they realised I was harmless. The remaining officer was charming and had excellent interpersonal skills. I showed him some of the shots I had taken and we also had a nice chat.

When I add these personal experiences to the recent AP report of an Operation Griffin event, in which the presenter apparently conceded that any potential miscreant is more likely to do his research on the internet than openly parade in front of a potential target, I feel we might be entering a new age of optimism for photographers. Of course, it depends on one's own attitude too; I am armed with a reasonable knowledge of the law, but my first line of defence is a big smile and an open posture. Perhaps when my hobby meets other people's jobs we can, after all, avoid conflict.

John Oram, Hampshire

The photographer's attitude is critical – *Damien Demolder, Editor*

STALKED BY WHITE VAN MAN?

My wife's hobby is gardening. She continually moans about weeds, slugs and snails being the bane of her life. With my hobby, photography, I'm continually pestered by something quite different – white vans!

Where on earth do they all come from? It's well nigh impossible to raise a camera to your eye without one of them roaring into view. Even when out photographing my first autumnal landscapes recently, I had a potentially cracking shot marred by a white van suddenly appearing on the drive of an old cottage in Keswick, Cumbria, I was using as the image's focal point. A night-time traffic-trail photo was spoiled by a broken down white van parked on the edge of the motorway. On another occasion, I spotted a beautiful old cream and maroon-coloured Bentley parked near Blyth Harbour in Northumberland. By the time I got out my camera for a picture, a white van had pulled up next to it forcing me into a shot of a classic old car with an ugly white van in the background. Is it just me or do other AP readers have problems with these irritating vehicles encroaching into their photos?

Raymond Bird, Northumberland

All white vans are crammed with secret police monitoring the activities of the country's photographers – *Damien Demolder, Editor*

EYE TEST

I read with surprise the letter from James Osborne regarding the EVF for his Panasonic Lumix DMC-LX5 (AP 24 September). I recently purchased by mail a Panasonic Lumix DMC-GF2, and like him felt the need for a viewfinder. But I have been delighted with mine, so I wonder if Mr Osborne has correctly adjusted the dioptre to match his eyesight?

Judith Rixon, Lincolnshire

BACK CHAT

AP reader Mike Hathway considers what it is that makes a photographer

MY COUSIN, who lives in Australia, and I regularly set each other competitive photography projects for joint appraisal. Recently, he used the metaphor 'chalk and cheese' when analysing my photographs. For me, this term fits the variations of knowledge and skills required for different branches of photography. This, plus other encounters, set me thinking: what is a photographer?

Some years back, a colleague told me he was a keen birdwatcher and photographer. This immediately grabbed my attention as I was thinking of buying a lens to photograph wildlife. I established that he had a DSLR, an 800mm lens and a portfolio. We talked about me joining him on one of his trips so I could take advantage of his expertise. I was excited as he brought in his album the next day and we arranged to look at it over lunch. What disappointment and embarrassment I felt, as the photographs were of such a low standard! It was hard to distinguish one bird from another. I immediately knew this type of photography was not for me. We looked through the album together as he named each bird. At the time, I was at a loss to relate to this kind of photography. However, it started to become clearer some years later when I came across trainspotters at a local station only photographing the number plates on the trains.

In a bid to compile some family history, I visited several aunts and uncles to copy old photographs. I later turned up at a family gathering with two substantial albums. I waited for a suitable time to introduce the albums to the family, but to my dismay they were reluctant to engage with the images. After pressurising some to take a look, eventually the penny dropped with them: they had more than 100 years of their family history in front of them. Suddenly, everyone wanted to be involved, demonstrating that if you want someone's attention you must get the subject right.

I have met photographers who declare that they only take certain subjects such as landscapes. One such person told me he only takes macro whatever lens he is using, adding that the results must be, 'up close and personal'. Professional photographers and top amateurs usually specialise in one area. This has the benefit of being able to choose the subject, plus limiting costly equipment and the techniques needed.

It is an exciting time for photography as the younger generation are just as enthusiastic for the subject as the Victorians were. They are embracing the technology with energy and fresh ideas. It's worth taking some time out to look at their work if you haven't already. I believe that this as much as anything else will change photography as we know it. Returning to my original question of what is a photographer, I conclude that I cannot possibly answer this in such a brief discussion but hope it has made some photographers think outside the box.

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PHOTO INSIGHT

Cathal McNaughton explains how he captured this dramatic natural silhouette of a horse and boy in north Dublin to depict Ireland's economic hardship

CATHAL MCNAUGHTON
Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

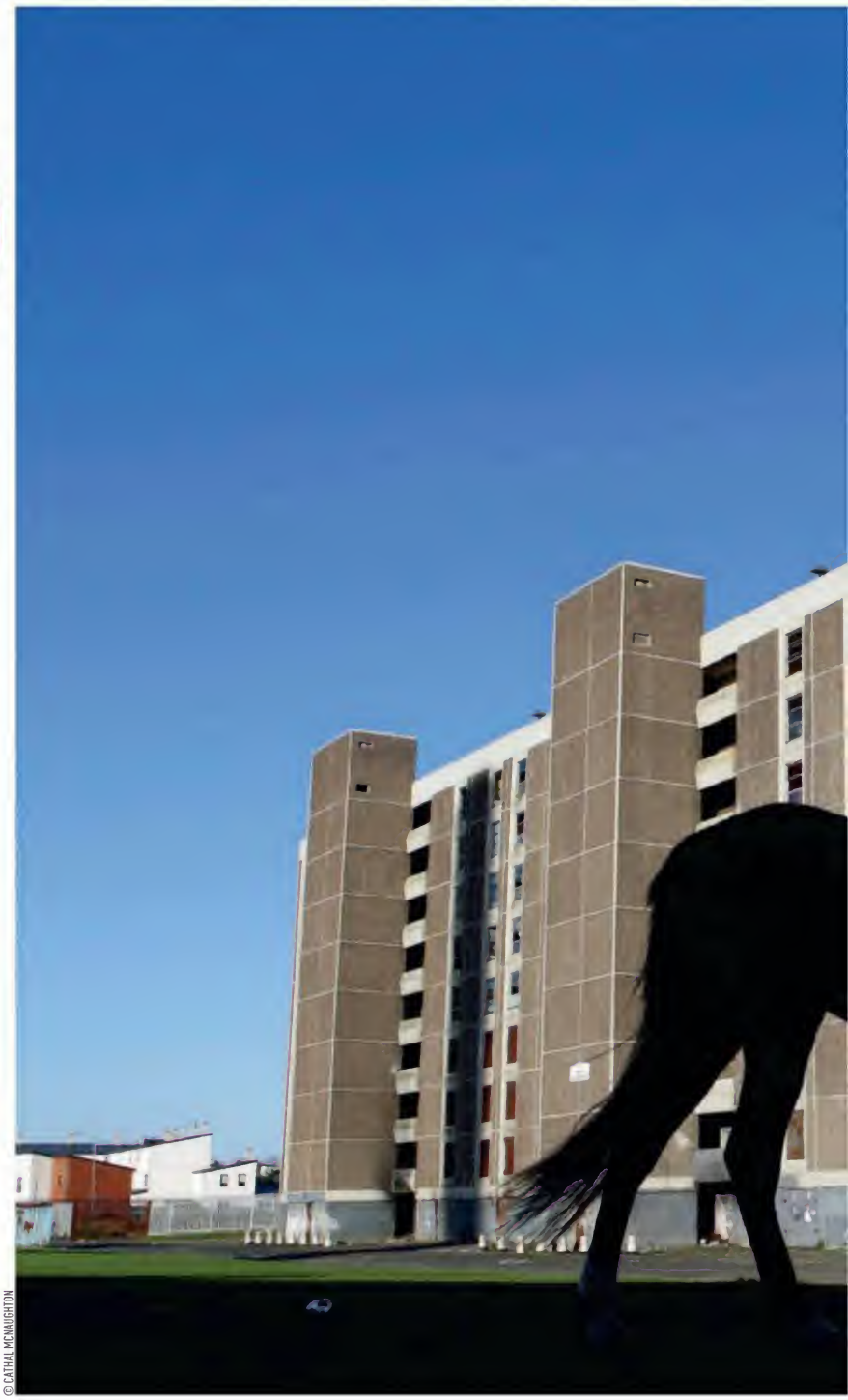
To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to **appicturedesk@ipcmedia.com**

I TOOK this image in an area of north Dublin called Ballymun, near Dublin Airport. The high-rise blocks of flats were made famous by the 1991 film *The Commitments*, a film based on the book of the same name by Roddy Doyle. It's quite an impoverished area and there are a lot of social problems, such as unemployment. The people find an escape by keeping horses. It's a very interesting area, but quite rundown and is now undergoing a certain amount of regeneration.

I was illustrating a story on the economic hardships within the Republic of Ireland. The story has been ongoing for a couple of years now, but it has really come to the fore over the past year. On this occasion I had been photographing for two or three weeks straight, and had illustrated the story every way I could. The newspapers were growing tired of images of euro signs and the exteriors of banks, so my aim was to create something different – an image that could represent the difficulties anywhere in the country.

I thought that a good place to go would be one of the areas that had been hit hardest by the economic crisis – or to put it another way, a place that would best show the effects of the social and economic hardship. The Ballymun flats are one of those areas. The children tether their horses on the common ground and sometimes race or trade the horses, or ride them bareback around the estate. Of course, there are rules and regulations, but the horses are the least of the police forces' problems as there are far greater issues they have to deal with.

I don't want to make it sound as though it's really dangerous to take pictures in this area because the people are extremely friendly, and once you explain what you're doing they're very happy to oblige. It's about establishing a trust and understanding, but just as in any city you can't wander around too freely with your cameras on display. You don't want to advertise that you have expensive camera gear on your person. It's unlikely that anything would happen to you, but by walking around mindlessly you're taking unnecessary risks.



© CATHAL MCNAUGHTON

I was driving around the area and spotted the horses on their own so I photographed them from a few different angles. The images were nice, but I knew the picture wasn't quite there – all the elements weren't quite in place. I waited for a few minutes and eventually a young lad came out of one of the flats to move his horse to an area where there was more grass for it to graze on. The boy wasn't fazed by my being there – he actually enjoyed being photographed because it made him the centre of attention.

Once you have your camera out, people become aware of you very quickly. The boy's friends were looking on and there were people hanging out from the block of flats behind. I had to build up a rapport with the young lad very quickly and establish that I was there purely for aesthetic reasons rather than to garner information, for example.

In terms of how best to handle photographing in a situation like this, there is no set approach – every situation is different. A lot of the time it is best to tell people what you're doing and not

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to hide the fact that you're taking pictures. If you do, you can look even more suspicious. The trick is not to get your camera out until just before you're about to take the picture and not to hang around too long. Make it obvious you want to take the picture, be polite and courteous, and then leave.

The horses themselves created an interesting focus point with the flats in the background. I was kneeling down to take this picture. I had to kneel down in order to capture as much of the horse silhouetted against the building as possible. If I had been standing up to take the picture, you wouldn't have seen the entire horse – its legs would have disappeared into the shadow in the foreground.

I was using my Canon EOS-1D Mark IV with a 24-70mm lens. A lot of photographers create silhouettes in their images by shooting into the sun or using filters, but this was a natural silhouette. The horse and the young boy are in the shadow of another big high-rise block, while the sun is hitting the block behind them. This casts their shadow onto the block of flats you see in the picture.

The horse and boy are very one-dimensional and look almost flat. I had waited for the horse to move its head and the young boy to move his hands, otherwise the viewer wouldn't have been able to distinguish what the picture is showing. You probably could have made out that it was a horse, but the shape would have looked awkward.

I particularly like this image because although it is one-dimensional, you can see the swish of the horse's tail and mane. This gives an element of life to the picture that isn't always in silhouette images – they can look quite static sometimes. You can also see some of the detail of the boy's shoes. This proves that it is a real silhouette. If I had used Levels in Photoshop to create the silhouette, for example, everything would have gone completely black. It's important to have some detail because it gives the viewer information about what they are seeing. AP

Cathal McNaughton was talking to Gemma Padley

To see more images by Cathal or to book a place on one of his workshops visit **www.cathalmcnaughton.com**

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The other life of Lichfield

Patrick Lichfield was known for his images of the Royals, but these comprise just part of his photographic archive. **Jade Lord** looks at his remarkable career

TO THE public, Patrick Lichfield will always be the man with the aristocratic connections who made his living as a society photographer, capturing celebrities and royalty in a uniquely personal way. Yet delve a little below the surface of Lichfield's 44-year career and what's revealed is a true passion for documentary photography, where the influence of a lifetime's devotion to capturing the moment can be seen in every facet of his broad portfolio of work. Lichfield's lesser-known documentary images are being celebrated in a forthcoming exhibition at Chris Beetles Fine Photographs gallery in London, to coincide with the book *Perceptions*, a showcase of previously unseen images alongside more recognisable work.

'From when he was first given a camera to when he died, he always had a camera on him, so he constantly recorded everything that happened,' recalls Iain Lewis, who worked alongside Lichfield as his digital assistant from 1999 until Lichfield's death in 2005. 'There's a documentary feel about all his work.'

Lichfield's fascination with photojournalism began when he was a small boy growing up on the family estate of Shugborough in Staffordshire. Using a Box Brownie, he set about photographing members of staff and the daily goings on around him. 'He was simply recording his life and memories, which is how he saw photography initially, as a way of recording memory, so he documented everything,' explains Lewis. Not only did Lichfield take the pictures, but each image was also carefully printed, stuck into a book, and handwritten notes and dates added. The need to document everything was a passion that never faded.

Alastair Morrison (3rd Baron Margadale) and dog, Islay House, Islay, Inner Hebrides, April 1964 (for the *Sunday Mirror*)

A short stint in the Grenadier Guards followed after school, where Lichfield (pictured right) photographed his friends and colleagues in a manner far removed from the associated constraints of the military – a testament to his much-famed personality and charm that have played a big part in getting the images he is known for today. 'He was polite and had an effortless charm with which he could engage you,' recalls Lewis. 'He photographed just about everybody and he was quite happy talking to anybody.'

However, Lichfield's later subjects weren't just 'anybody'; they were those from the upper echelons of society, royalty and celebrity circles. Yet before reaching such illustrious heights, he made sure to prove himself to be a worthy photographer, undertaking stints as an assistant to two photographers in the 1960s, and photographing his friends and models to build a portfolio. Some may have thought the title of Lord Lichfield, along with his royal connections, would be a ticket to stardom, but it was more a hindrance than a help in the first instance.

'He didn't walk straight into being a royal photographer off the back of his title,' says Lewis. 'He still had to

© IAIN LEWIS

prove he could hold a camera, take a picture and deliver quality results. Perhaps he had to go further than others to prove himself, as people assumed he had been given a free ride. Admittedly, once he'd proved he was a professional photographer, there was the flip side that his title allowed him access where maybe other people wouldn't normally have been allowed.'

Exploiting his royal connections opened up a world of opportunity that was cut off to other photographers of the time, yet still he approached each job with a documentary mind-set. 'A lot of his iconic shots were taken like a documentary photographer would shoot them,' says Lewis. 'For example, with his photographs of the Queen at Balmoral in 1971 (see below), rather than being more formal about it he chose to document the moment, so it feels like you're there watching and it becomes much more informal. Of course, the major difference is that he had access that others wouldn't normally get.'

It's in part thanks to his association with the royal family that his reportage style of photography has been overlooked and replaced with the general assumption of Lichfield simply being a royal photographer. 'Because they are royal pictures and placed within the constraints of "royal photography", they are not seen as reportage,' explains Lewis. 'There are lots of photos of the royal family doing things in public but not so many of them in private, which is why Patrick's work became so famous. A lot of them feel like private moments, but because he was able to photograph them and also have them syndicated to the press, they were seen a lot and they became iconic, which helped him to become iconic. If you actually step back and look at the images, it's reportage – it's just a captured moment.'

Lichfield may have been known as a photographer of royals, but his work spanned a vast array of subject matter and locations. He was notably adept at photographing portraits of famous faces within a more formal studio set-up. Yet even within the constraints of the four walls of a studio, he still found a way to capture the moment and the true spirit of his subjects.

'A lot of people would come into the studio and say, "Oh! I don't like having my photograph taken",' explains Lewis. 'But he [Lichfield] would relax whoever it was so they didn't feel like they were having their photo taken. He was a fabulous raconteur who could tell amazing stories and he would ask them all sorts of questions, with his main aim being to relax anybody he photographed. The photography almost became a side issue rather than the main event – it was like he was documenting the chat, which is why you end up with these less forced pictures and instead the results are reaction shots to something that was said. He would get things out of people that wasn't normally associated with them.'

Top: Jazz singer George Melly, September 1973 (for *Cosmopolitan*)

Above: 2nd Lt James Cheetham and Major Hales-Pakenham-Mahon, Wellington Barracks, Chelsea, c1963

Left: HM The Queen with her horse in the stable yard, Balmoral, September 1971

Lichfield's love of photographing people and their expressions carried over into everything he did. Although he seldom photographed landscapes, when he did they would nearly always feature a beautiful model. The best examples of this are his shots of women in exotic locations for the Unipart calendar series that he shot for 15 years. 'By including a figure in a beautiful landscape, he was able to provide a point on which to focus,' explains Lewis. 'Not only do you get a feeling of the place, but also of people inhabiting it. The shots became almost fantasy. They were all shot at a beautiful time of day and are very ethereal.'

Despite the calendar shoots having a more structured feel to them – by way of a crew being sent off to recce locations, models being interviewed, and the chosen location shot from a variety of angles and at different times – Lichfield still approached

'Patrick loved the whole idea of the immediacy of digital, which you didn't get from film'

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ALL PICTURES © PATRICK LICHFIELD UNLESS OTHERWISE STATED

Left: Unknown sitter, c1950s

Above: Clarissa Merton, Wilton Place, London, May 1959

the shoot with a documentary mind-set. 'We would get up early to shoot and go to bed late,' recounts Lewis. 'You had to be there at the right time of day, and it was all worked out beforehand. Yet a moment would happen within it, one that Patrick would capture. It was a moment that didn't feel like it was set up.'

Lichfield's emphasis on capturing a moment found a willing technological partner with the onset of digital photography. One of the early adopters of digital systems, he saw that it could revolutionise his photography. 'Patrick liked working in the moment, so having the results of what he'd just photographed displayed on a monitor within a second was brilliant,' says Lewis. 'He loved the whole idea of the immediacy of digital, which you didn't get from film. With film, you could test the shot with a Polaroid, but it wouldn't necessarily be exactly the same as you would shoot on film. Yet with digital, he liked the fact that you could see exactly what you were getting as you were shooting it. Patrick would shoot a portrait on three or four rolls of film, but he'd quite happily shoot it in just 10 or 12 frames on a digital camera. He'd look at the shots and say, "That's what I want. Job done."'

Digital imaging also expanded the world of image editing and manipulation tasks that weren't entirely possible with film. 'Patrick loved to make

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BEHIND THE LENS

'THIS shot of the actress Whoopie Goldberg was a commercial commission for the Mandarin Oriental Hotel Group,' says Lewis. 'Patrick had an hour to photograph her and the client had all sorts of ideas about her wearing different outfits and capes. Whoopie just wanted a really simple picture of her walking down the beach, and he liked the idea of a back view with her black hair and black outfit set against the light-blue sky. I remember Patrick just shouted "Whoopie!" and she span around and he took the shot – that was it. It was all about finding moments within the natural flow of events. This was the last shot out of about 200 different pictures. That happened quite a lot –he'd try lots of different things, then something would just click and you'd go, "Yeah. That is perfect".'

composite images of people together, such as Dame Edna and Barry Humphries (see right). He used to stand over my shoulder saying, "Can we change this?", or "Move this person in to fit with the crop of the layout",' says Lewis.

The idea of manipulating an image somewhat jars with Lichfield's vision of capturing the moment and documenting life as he saw it. Yet, as Lewis explains, Lichfield embraced all aspects of photography as a commercial photographer. 'He used to hand print his work and do a lot of retouching, knifing and spotting with paint brushes when he started out as an assistant in the 1960s,' says Lewis. 'He was always really interested in manipulating his photographs, yet you could do more and do it quicker with digital technology. He was also a commercial photographer, so he balanced the documentary side of his photography with the commercial side where you're asked to put someone here or move someone there. He didn't mind it at all.'

Right: Barry Humphries and Dame Edna Everage, Cliveden, Berkshire, August 1999

Below: Accident on the A30, May 1963

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EXHIBITION

PERCEPTIONS by Patrick Lichfield runs from Wednesday 7 December until Saturday 7 January 2012 at Chris Beetles Fine Photographs, 3-5 Swallow Street, London, W1B 4DE. Tel: 0207 434 4319. Website: www.chrisbeetlesfinephotographs.com. Open Mon-Sat 10am-5.30pm. Admission free

In fact, Lichfield had an almost insatiable appetite for all kinds of photography, embracing new technologies and techniques whenever they came along. 'He loved photography and he had such enthusiasm for it,' recalls Lewis. 'He had five or six photography magazines delivered to the studio each week and he would always be looking to see what was going on.'

Yet while the excitement over new innovations, the embrace of different styles and the manipulation of images are part of the Lichfield mind-set, these elements are underpinned by the defining thrust of his photographic mantra, which is the thing that got him taking pictures in the first place – to record what was going on in the world. Hence, his one tip to everyone was simply to always have a camera on you, wherever you went.

'It was about noticing what people were doing, and what looked real and natural, and capturing that as if it was the most normal thing in the world to do,' says Lewis. AP

Perceptions, published by Quadrille (ISBN 978-1-84400-948-0), is priced at £30 and available to buy from most online retail outlets and high-street bookshops

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APappraisal

Expert advice, help and tips from AP Editor **Damien Demolder**

Boys with a gadget

John Steven Ball

Canon PowerShot SX120 IS, 20.1mm, 1/50sec at f/4, ISO 100

IF YOU didn't believe that a picture could be worth a thousand words, perhaps this is the proof. I've no idea what they are playing, but the attention of these boys is well and truly fixed on that small screen. It's a great shot that shows not only the excitement of the occasion, but also the way gaming consoles are able to totally absorb players and spectators alike. I doubt even a shout for cake and ice cream would tear them away – let alone the house being on fire.

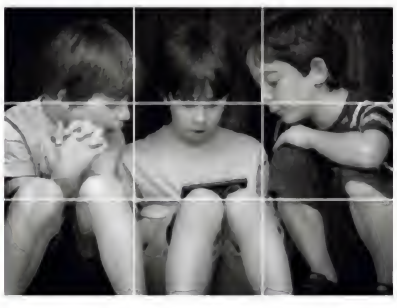
John has really caught a moment and made the most of the fact that the boys didn't have much attention left for him. He's taken his time to get things right in-camera. The lighting is really nice – soft, revealing and relaxing – and the angle from which he has shot works well to show us the faces and expressions that make the picture special.

I've tweaked the tonal range by adding a little more black and dampening the highlights with an output shift in the Levels window. I lightened the midtones a touch to compensate for the new blacks. The added 'contrast' gives more weight and definition.

John's crop leaves me a bit uncomfortable, because the edge proportions of his frame don't match anything my brain recognises. The picture is the wrong shape to have come from a 6x6cm or a 6x7cm negative, as it falls somewhere in between. While not everyone will appreciate what these formats are, they will get the impression that the crop isn't quite right. I've selected a 6:8 ratio, which is a nice format for portraits, and cropped that space at the top of the frame and sliced off a bit we didn't need from the bottom. As you can see from the 3x3 grid overlay (below), now the boys sit in their own thirds with their eyes a third of the way down the frame.

As the shot suffers a little from camera shake (due to the 1/50sec shutter speed with a 110mm focal length), I've added a bit of sharpening to pull the edges together some more. Unsharp Mask doesn't do much on these occasions, so I used the High Pass filter (Filter>Other>High Pass) with a radius of 2 pixels on a layer faded to Overlay.

For all that, this was still a very good picture in the first place, and John has shown great skill and judgement in his vision, angle of view and lighting – and for that he wins my picture of the week award. AP



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Protest of Thich Quang Duc

Malcolm Browne's horrifying images shocked the world and helped bring about the end of a brutal regime, writes **David Clark**

THE HISTORY of photojournalism is scattered with examples of iconic images that have made their creators uneasy. These photographs may have become internationally famous and influenced public opinion, but the photographer is troubled by the thought that their career has been advanced by recording human suffering, or that they may have somehow influenced events. One such image is Malcolm Browne's 'Protest of Thich Quang Duc'.

In June 1963, Browne was a 32-year-old journalist and photographer for the Associated Press agency, living in Saigon, South Vietnam. He had been working as the Vietnam bureau chief for two years.

At that time, South Vietnam was governed by a Roman Catholic president Ngo Dinh Diem. He was widely disliked for his repressive and discriminatory policies towards the majority Buddhist population. Their demonstrations were brutally suppressed, and in May 1963, eight people had been killed by government forces in a protest against the ban on the Buddhist flag. However, Diem was supported by President John F Kennedy's government for his strongly anti-Communist approach.

As unrest grew, Browne realised that an important story was developing. 'While other correspondents got tired of the endless Buddhist street demonstrations that were going on all that summer, I stuck with them because I had the sense that sooner or later something would happen,' he said in the book, *Reporting America at War: An Oral History* (2003), compiled by Michelle Ferrari with commentary by James Tobin.

'I became a familiar presence at the main pagoda in Saigon... One monk in particular would telephone me in advance the night before something was planned. One night he advised me to come to the pagoda at seven the next morning because something very special and important was going to happen. He sent the same message to half a dozen other American correspondents, but they all ignored it. I did not.'

The following morning, 11 June, Browne went to the area in central Saigon where the unspecified event was to take place. At midday, a car

Thich Quang Duc, a Buddhist monk, burns himself to death on a Saigon street to protest the alleged persecution of Buddhists by the South Vietnamese government

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© MALCOLM BROWNE/AP/PRESS ASSOCIATION IMAGES

'Numb with shock, I shot roll after roll of film, mechanically and unconsciously'

arrived as part of a procession and three monks got out. One placed a cushion on the ground and the most elderly of the three seated himself on it in the lotus position. Around 300 other monks and nuns formed a large circle around him.

The seated monk was 66-year-old Thich Quang Duc, a senior Buddhist monk who, earlier in his life, had overseen the building of many Buddhist temples in the region. As he sat, the third monk poured a mixture of petrol and diesel fuel over him. Then Thich Quang Duc lit a match, dropped it onto himself and burst into flames.

Browne later recalled the scene in his autobiography, *Muddy Boots and Red Socks: A Reporter's Life*: 'As the breeze whipped the flames from his face, I could see that although his eyes were closed, his features were contorted with agony,' he wrote. 'But throughout his ordeal he never uttered a sound or changed his position, even as the smell of burning flesh filled the air.'

Some monks prostrated themselves in front of Thich Quang Duc, while others prevented emergency vehicles getting through to allow him to complete his martyrdom.

'Numb with shock, I shot roll after roll of film, focusing and adjusting exposures mechanically and unconsciously,' Browne continued. 'Trying hard not to perceive what I was witnessing, I found myself thinking: "The sun is bright and the subject is self-illuminated, so f/16 at 1/125sec should be right." But I couldn't close out the smell.' The most famous pictures he shot showed the burning monk with the car that brought him to the scene and the crowd of monks watching in the background.

After around ten minutes, the charred and lifeless body toppled forward and was quickly carried away in a coffin.

Other photographers and film crews recorded this horrifying scene, but the only Western journalists to witness it were Malcolm Browne and David Halberstam, a reporter for *The New York Times*. Browne's photographs won him the World Press Photo Award for 1963, while both Browne and Halberstam shared the 1964 Pulitzer Prize for their general news reporting from Vietnam.

Browne went on to have a successful career as a news journalist and later became a science specialist on *The New York Times*. Now aged 80, he still lives in New York. When interviewed for the book *Reporting America at War*, Browne admitted to having mixed feelings about the photographs he had taken in Saigon 40 years earlier.

'As shock photography goes, it was hard to beat,' he said. 'It's not something that I'm particularly proud of. If one wants to be gruesome about it, it was a very easy sequence of pictures to take. But in the years since, I've had this searing feeling of perhaps having in some way contributed to the death of a kind old man who probably would not have done what he did – nor would the monks in general have done what they did – if they had not been assured of the presence of a newsman who could convey the images and experience to the outer world.

'That was the whole point – to produce theatre of the horrible so striking that the reasons for the demonstrations would become apparent to everyone. And, of course, they did.'

The worldwide publication of Browne's pictures had a direct influence on American policy. In the days immediately following the event, one of the pictures was seen on President Kennedy's desk. Kennedy remarked to the US ambassador to Saigon, 'We're going to have to do something about that regime.' Later, when talking about the photograph's impact, Kennedy said, 'No news picture in history has generated so much emotion around the world as that one.'

Further protests followed, including more public suicides by Buddhist monks. President Diem soon lost US backing and within five months his rule ended in a coup d'état, during which he was assassinated. The governments that followed did not pursue his repressive policies. Thich Quang Duc's extraordinary self-sacrifice, conveyed to the world in Browne's photographs, had led to a turning point in his country's history. AP

© ANONYMOUS/AP/PRESS ASSOCIATION IMAGES

Malcolm Browne, Saigon correspondent-photographer of the Associated Press, poses in front of his photo entitled 'Fiery Suicide'. The image won the World Press Photo Award in 1963

BOOKS AND WEBSITES

Books: Browne's autobiography *Muddy Boots and Red Socks: A Reporter's Life* (1993) tells the story of his eventful life as a photojournalist. Browne is also interviewed in *Reporting America at War: An Oral History* (2003). Both are available from www.amazon.co.uk.

Websites: Video footage shot at the scene of Thich Quang Duc's protest can be seen on www.youtube.com. More information about him can be found on www.wikipedia.com and on the website set up in his honour, www.quangduc.com.

Events of 1963

27 March
Dr Richard Beeching publishes his report on the future of British railways, calling for huge cuts in the British rail network

15 April
In the annual march against nuclear weapons from Aldermaston to London, 70,000 protestors arrive in London

11 June
President John F Kennedy delivers his historic Civil Rights Address, in which he promises a Civil Rights Bill for the United States

8 August
The Great Train Robbery takes place in Buckinghamshire. More than £2.6 million is stolen and most of it is never recovered

28 August
During the 'March on Washington for Jobs and Freedom', Martin Luther King, Jr, delivers his famous 'I Have a Dream' speech to a crowd numbering over 250,000

19 October
Alec Douglas-Home takes over from Harold Macmillan as British Prime Minister, who resigned due to ill health following the Profumo Scandal

22 November
Assassination of John F Kennedy in Dallas, Texas. Lyndon Johnson is sworn in as the 36th US President

24 November
Lee Harvey Oswald, alleged assassin of John F Kennedy, is shot dead by Jack Ruby

25 November
President Kennedy is buried at Arlington National Cemetery in Virginia

29 November
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AP expert guide to...

Astrophotography

How do you produce a compelling astro image? What equipment do you need, what types of images can be taken, and what are the best ways to process and present your images to the world? **Nick Howes**, Fellow of the Royal Astronomical Society and equipment consultant for *Astronomy Now*, shares some tips and tricks on starting out and improving your skills

ASTROPHOTOGRAPHY is not a modern development in photography. It started at almost the same time as the invention of the camera itself, and in the early 1840s some of the first images of the moon were taken. By the late 1800s, deep-sky photography (taking images of nebulas and galaxies outside our own) was really taking off. However, it was only with the advent of the CCD sensor in the late 1960s, and its subsequent use by professional observatories in the 1970s and '80s, and by amateurs in the '90s, that astro imaging really came to the fore.

What it is that you wish to capture will effectively decide your choice of camera, mount and any other accessories. Digital SLRs for astrophotography are very good at deep-sky galaxy and nebula imaging (with caveats as explained in this article), as well as specialist images like lunar and solar eclipses and general lunar imaging where the wide field of view for larger objects comes in very useful. By far the most popular models for astro imagers are the Canon EOS and Nikon D-series models. Ranging from the entry-level EOS 300D some years back to the modern entry-level EOS 1000D, right through to the Canon EOS-1D and Nikon D3 series, all have found favour due to their ease of use, good operating systems, wide ISO ranges, low noise levels and useful features. Live view is also one of the most important steps forward.

The next question is the lens. A high-quality autofocus lens may be perfect for daytime images, but if you're imaging faint, deep-sky objects then a telescope with a T-adapter (available from most camera or astronomical retailers) is a cheaper and better option.

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Star trails
Canon EOS 300D, 18–55mm, f/4, ISO 800, 50x6min exposures plus 2x6min dark frames, Maxim DL software

MAIN IMAGE: © NIK SZYMANEK. THIS IMAGE: © ANTHONY AYIOMAMITIS

GETTING STARTED

A DSLR on a suitably sturdy tripod with a cable or infrared shutter release and set to mirror lock mode is perfect for wideangle shots, even with the standard lenses supplied with most cameras. Setting the ISO to between 200 and 800 will give a good range of sensitivity without introducing too much noise. An f/2.8 lens is ideal for taking images of landscapes at night bathed in the light of the aurora (where the charged solar wind interacts with the earth, descending near the poles to create spectacular light shows) should you fancy a trip to high northerly latitudes. With the shutter opened for anywhere between 10secs and 30secs at a time, you will not only illuminate the nearby ground objects, even in pitch darkness, but you will also capture things like the aforementioned aurora and meteors (of which we have multiple good showers during the year).

As the stars are moving due to the earth's rotation, shorter exposures will work best. The higher up towards the zenith (typically right over your head), the fewer star trails you will encounter. Should you want to capture these star trails, then with the camera on a tripod and set at ISO 100–200, point it at the celestial north pole and open the shutter for between 1min and 6mins at a time over a period of several hours, using a computer or shutter-timer control. Do this each time by exposing for 1min to capture the stars trailing, then over a period of hours these trails will form arcs, which can be combined using software to create circular patterns. The free Startrails software (www.startrails.de/html/software.html) will create some quite beautiful and spectacular pictures worthy of any competition. Remember to stay as far away from street lighting and other artificial light sources as possible, as this will swamp any astro image.

Andromeda galaxy
Canon EOS 20D, Pentax 75 telescope, 30x5min exposures, ISO 400

© NICK HOWES

SEEING CONDITIONS AND COMPOSITION

'ASTRONOMICAL seeing' is the effect of the atmosphere above our heads and how it affects what we're trying to capture. And it can be a battle against the local thermal effects of concrete, buildings, jet contrails combined with the high-level jet stream, clouds, wind and general turbulence.

So how do amateur photographers without the most high-end telescopic equipment overcome these obstacles? The first thing to do is to look and judge how good the visibility is. For solar imaging, I would typically venture out early in the morning or late in the afternoon when the temperatures have settled, and set up, ideally, over grass because there tends to be fewer thermal issues than on concrete. By thermal issues I mean the shimmering that can be seen in the air in extremely hot weather. This is the kind of effect your camera will pick up when imaging the sun or deep-sky objects at high magnification.

For lunar photography, if the stars are not twinkling a lot that's usually a good sign, but monitoring the live view through your camera or laptop, if it's connected, is a great way to observe how the visibility can change and when the best moments are to get out with your camera.

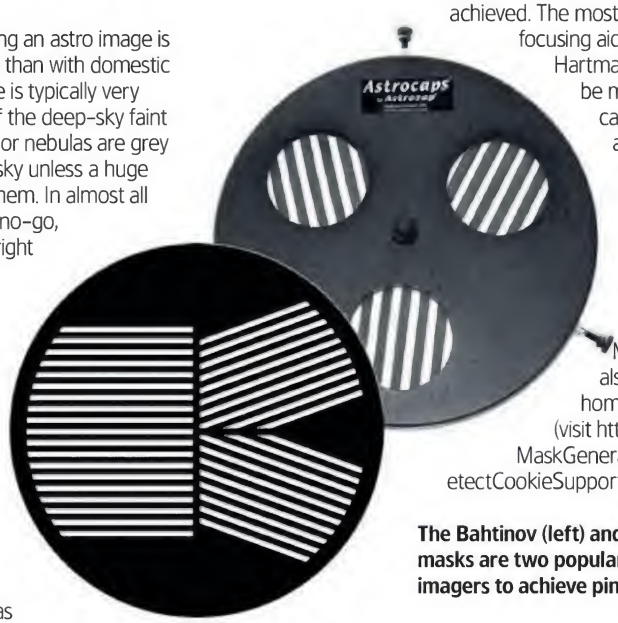
It's not just the technical skills involved in taking the images that are important; the overall composition is also something to be considered. So what should you be looking for? For images that require just a camera and a tripod – for example, meteors, noctilucent clouds (high-altitude clouds usually visible in summer twilight) or aurora – then what's in the foreground is, as with most images, very important. Creating a sense of scale by including an interesting landmark, building or natural feature is always good. Auroras are beautiful and ever-changing targets to capture in places like Norway, Canada and Iceland, but don't just shoot the sky – make sure you have mountains, lakes and other features in your images to capture

Noctilucent clouds are a popular imaging option in the summer months. They are formed from ice crystals at the edge of our atmosphere's interface with space
Canon EOS 10D, ISO 400

FOCUSING

CORRECTLY focusing an astro image is generally more complex than with domestic daylight imaging as there is typically very little to focus on. Most of the deep-sky faint objects such as galaxies or nebulas are grey featureless blobs in the sky unless a huge telescope is pointed at them. In almost all instances autofocus is a no-go, unless the aim is for a bright moon image.

For star trails, earth and sky shots (the aurora, for instance), use live view if available. Set up the camera on a tripod, find a reasonably bright star and point the camera at it. Then adjust the focus manually, using the live view zoom to its highest setting to show as much of the star on the screen as possible. When the star shows its smallest width or just appears as a point, then focus is achieved. The most commonly used focusing aid for telescopes is a Hartmann Mask. This can be made easily using old cardboard (templates are available online at www.billyard-ink.com/Hartmann.shtml), or bought commercially in metal variations. An alternative is the Bahtinov Mask, which can also be made at home using templates (visit http://astrojargon.net/MaskGenerator.aspx?AspxAutoDetectCookieSupport=1).



The Bahtinov (left) and Hartmann (above) masks are two popular aids used by astro imagers to achieve pin-sharp focusing

IMAGE STACKING

ONCE you have captured the raw image data, the question is how to process it to improve the overall finished image. This is as critical and usually vastly more time-consuming than taking the images themselves, depending on the kinds of shots being dealt with.

When capturing a galaxy or nebula millions of light years away from earth, the amount of signal relative to the background noise will be consistent, whereas the background noise (created by the camera, for example) will be present but changing. Software such as Maxim DL, which is used by many serious amateurs, or the free Deep Sky Stacker (DSS) and Registax, are the most commonly used applications to assist in this process. With Maxim DL, it can also be set to measure the overall quality of the

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the entirety of what you're seeing.

For deep-sky imaging, try to capture unique combinations of events such as when comets enter the inner solar system and pass by fainter galaxies or nebulas. Keep an eye out in astronomy magazines and online to find out when unique conjunctions like this will occur. If you're imaging galaxies or a single nebula, try to ensure they are centrally framed, but for other combination images experiment with unusual angles. Remember that objects such as comets move quite quickly in relation to the background stars, so be quick otherwise you'll miss the shot.

image itself by looking at the sharpness of the image field and automatically rejecting images that fall below a specific threshold. With these applications, it's a matter of loading the image data at as high a quality format as possible, but be aware that Maxim DL and DSS may struggle and run out of memory when processing multi-megabyte images from larger-format DSLRs.

Once the images are loaded select the 'align' option, which will ensure all the image data is perfectly aligned and then stacked. Various stacking modes exist, such as Sum, which just combines all the images on top of one another. This is good for science imaging but any noise, such as cosmic ray strikes and satellite trails, will be incorporated. Modes such as SD (a form of sigma clip) will average out the signal and noise in all of the images and clear most of the noise in doing so.

Once the image has been stacked, it can then be exported from the software as a TIFF (or other format) to preserve the highest image quality. It can then be imported into Photoshop or similar for final adjustments.

Lunar Eclipse
Canon EOS 300D, 160mm refracting telescope, 1/13sec, ISO 400

© ANTHONY AYIOMAMITIS

LUNAR AND SOLAR IMAGING

FOR LUNAR photography, the ideal times are when the moon is in its waxing or waning phase as shadow relief will appear along the terminator (the line that separates the lit side and dark side of the moon) and nearby craters will stand out. Ideally, to get a nice full disc, a telescope or 600-900mm+ lens will be necessary. Settings of 1/250sec and ISO 100 (and bracketing around this) will generally give a nice full disc shot. Play with the image in Photoshop to boost and adjust the colour saturation and you'll notice the subtle elemental colours of the moon caused by different rock types. For high-resolution lunar imaging, a telescope of the Schmidt Cassegrain or Newtonian variety will get in much closer to the craters.

Solar imaging comes with a warning – looking at the sun with an unfiltered telescope or camera can result in blindness. However, with a suitable filter such as the Baader film filters (www.startrails.de/html/software.html; around £15 for an A4-sized sheet), it is possible to capture sunspots and other surface features in white light. For solar eclipses a 600-900mm lens is ideal, again using Baader film and exposing at around 1/100sec at ISO 100, ranging up to 3secs to capture the outer corona during totality, which is the only time the Baader film can be removed for shooting without filters. Specialist filters such as Hydrogen Alpha filters, or telescopes that incorporate these, 'see' the Sun's active chromosphere (atmosphere).

ADVANCED ASTROPHOTOGRAPHY

DEEP-SKY imaging is the most complex type of astrophotography. It requires a significant investment, not so much in terms of the camera but in the mount. For the amateur market, the Alt-Az mount, which has an up-down/left-right-type motion, works well with larger Schmidt Cassegrain telescopes. Most serious astro photographers will use what's known as a German Equatorial Mount to track the sky.

Mounts come in all sizes and for a simple small telescope or telephoto lens, a small equatorial tracking mount will cost a few hundred pounds. A popular option is the Astrotrac (www.astrotrac.com), which will track the sky for hours and is portable enough to take on holiday to sit on top of a Manfrotto-style mount. A GOTO equatorial mount (they also come in Alt-Az) can be used to track the sky and will also locate any one of thousands of objects for you as well. These start at around £300-£400 and work up to the tens of thousands. Most serious astro imagers will invest more in the mount than in the telescope. The Skywatcher range of mounts dominate the market as they are cost-effective and very well made. My own imaging set-up at home uses the most popular in the range – the EQ6 mount, which costs around £1,000.

For highly accurate, long-exposure deep-sky imaging, as well as a DSLR you will need to invest in a guide system. This is essentially a second camera that can sit either on a second parallel or piggyback-mounted telescope, or using a small pick-off prism attach itself to an off-axis guider on the same telescope. The autoguider, as it is known, uses either a small, built-in computer or a laptop connected via a USB cable to lock onto a star and keep the mount tracking it for the entire duration of the image. It sends minute corrections back to the telescope mount via a small cable to move the mount fractionally, making sure the stars are pinpoint. This method applies from the most basic GOTO autoguide mounts right through to the Hubble Space Telescope.

Once you have set up the mount, the camera will typically be exposed in mirror-lock mode for anywhere between a few seconds for brighter objects, such as a visible comet, up to 10-20mins for faint nebulas and galaxies. Try setting the ISO to around 400. Apertures between f/2.8 and f/10 for the telescope are the common range when working in this way. Telescopes from William Optics, Meade, Celestron and Skywatcher dominate the low to mid-range market (£200 and upwards), through to scopes like TEC, Takahashi, TMB and Astrophysics at the higher end. Higher-quality triplet optics, which have exceptional colour correction in the lenses, usually start at £1,000.

WHEN TO DO IT

As we approach the winter months the UK skies present a perfect long duration vista for photographers to explore. Summer months with their short periods of darkness (and in some parts of the north of Scotland it never really gets astronomically dark) are generally a bit of a lull time for astro imagers, although shots of noctilucent clouds (edge of space clouds seen just after sunset in summer months) do present some possibilities. Autumn through to spring is a good time to get involved with local astronomical societies and 'star parties' where you can pick up invaluable lessons on imaging from people who, in some cases, have been doing this type of photography for decades. Star parties are where astronomers from all over the UK gather in remote locations, usually campsites, to photograph and observe the sky.

Two events coming up in October include the Salisbury Star Party in Dorset (www.salisburystarparty.co.uk) and The Star Camp at Kielder in Northumberland (www.kielderobservatory.org/next-camp.html). Star parties are a fantastic introduction to the equipment and techniques used by astrophotographers of all skill levels.

'Star parties are where astronomers from all over the UK gather to photograph and observe the sky'

FURTHER INFORMATION

Try visiting web forums such as www.cloudynights.com and www.stargazerslounge.com or www.ukastroimaging.co.uk. The Federation of Astronomical Societies (www.fedastro.org.uk/fas/) has a list of every astronomical society in the UK and these are usually full of people willing to help, who arrange local viewing nights to try out equipment. Also, www.astronomynow.com and the BBC's *Sky at Night* magazine carry features on imaging and astronomical topics.

Conjunction events like this one showing the moon and Venus are relatively easy, requiring just a basic tripod, cable release and mirror lock on a camera with a nice wideangle lens

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2

Christopher Owen Germany

Christopher's love of photography is something that was passed down to him from his father and grandfather, both of whom were keen amateur photographers. For a long time he worked with a point-and-shoot camera, but then around three years ago he received his first DSLR from his wife. It was then that he threw himself into photography and began developing his skills. Christopher's favourite subjects are landscapes and portraiture, although, as you can see here, he also loves photographing animals.

Tiger

1 This shot makes great use of the portrait format to emphasise the strong pose of the tiger and keep the head as the main focal point
Canon EOS 5D Mark II, 70-200mm, 1/160sec at f/4, ISO 250

Wolf

2 Christopher added a sepia-toned filter post-capture to give the image a strangely vintage effect. The eye-level viewpoint adds an extra level of drama
Canon EOS 450D, 17-55mm, 1/50sec at f/5.6, ISO 200

Chameleon

3 'The challenge here came in keeping a steady hand while shooting at 1/60sec,' says Christopher. 'It was important not to increase the ISO so I could retain the detail'
Canon EOS 5D Mark II, 70-200mm, 1/60sec at f/4, ISO 500

3

1

EDITOR'S CHOICE

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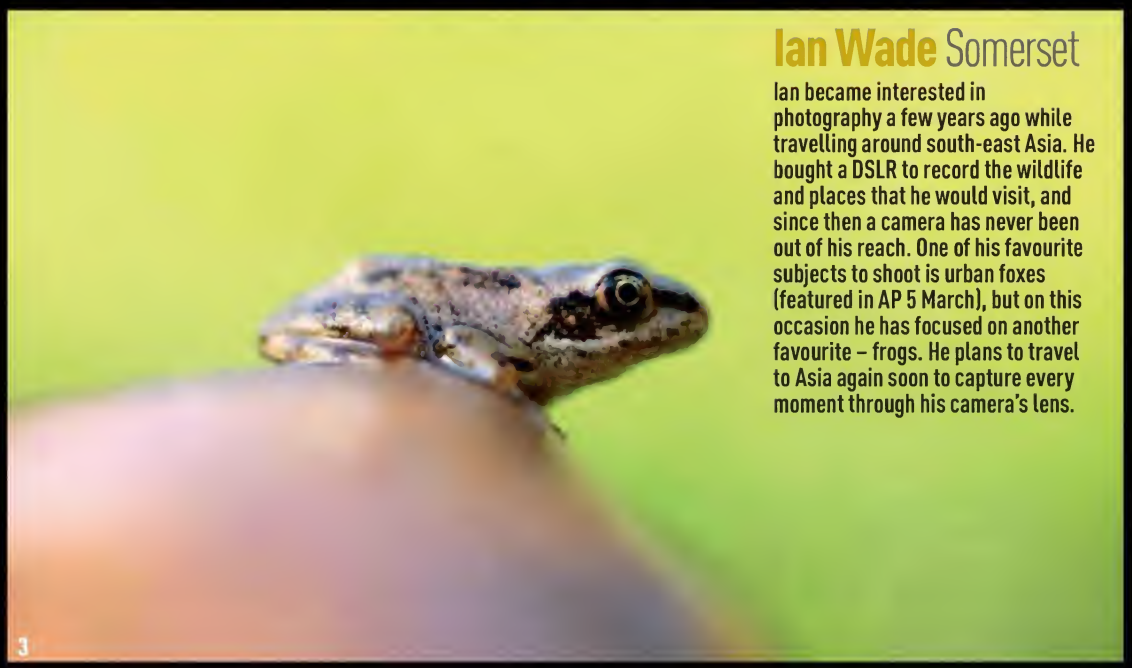
There's something very appealing and atmospheric about this picture. As we are on ground level with the subject, there is a real and powerful connection that makes me feel very differently about this little chap. The backlighting gives a sense of 3D, and the shallow depth of field nicely clears up the background. I don't mind that it is a tiny bit fuzzy – ***Damien Demolder, Editor***

2



3

Ian Wade Somerset

Ian became interested in photography a few years ago while travelling around south-east Asia. He bought a DSLR to record the wildlife and places that he would visit, and since then a camera has never been out of his reach. One of his favourite subjects to shoot is urban foxes (featured in AP 5 March), but on this occasion he has focused on another favourite – frogs. He plans to travel to Asia again soon to capture every moment through his camera's lens.

Sunshine

1 This oddly ethereal image makes use of the glowing light of summer

Canon EOS 5D Mark II, 150mm macro, 1/500sec at f/4, ISO 800

Space

3 Sometimes the simple act of placing your subject in the centre of the frame can make an image

Canon EOS 5D Mark II, 150mm macro, 1/500sec at f/4, ISO 800

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Grass

2 The vivid expanse of green works as a perfect frame for the small frog
Canon EOS 5D Mark II, 150mm macro, 1/200sec at f/3.5, ISO 100

Water

4 Within such an interesting shot, the focal point remains the simple eye of the frog
Canon EOS 5D Mark II, 150mm macro, 1/160sec at f/3.2, ISO 100

4

Peter Fenech County Durham

Peter started to take photography seriously after he completed a period of work experience at a photographer's studio. His favourite subjects are landscapes, seascapes and macro photography, as they are closely linked to his interests in biology and geography, the latter of which he studied at university. Peter loves photography as a means of expression, and likes the fact that one subject can look completely different depending on the time of day and the season.

Poppies

1 The low sun of the evening almost seems to be highlighting these poppies with a spotlight
Canon EOS 7D, 70-200mm, 1/4000sec at f/2.8, ISO 100, tripod, cable release

Evening light

2 Peter has shot at ground level to capture the atmosphere of this dusk landscape
Canon EOS 450D, 50mm, 1/1600sec at f/2.8, ISO 100, tripod, cable release

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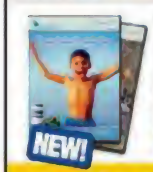

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Amateur Photographer
A sturdy and compact tripod kit
★★★★☆

Benro Travel Angel A0681T tripod with B00 ball head kit £219

www.kenro.co.uk. Tel: 01793 615 836

A KNOCK-ON effect of a camera market driven by compactness is an increasing flood of lightweight and compact tripods. At 1.37kg and 44.5cm, once the legs are folded up 180° the Benro Travel Angel will satisfy this market and its quality is very good. Magnesium-alloy castings and smooth aluminium leg sections provide a sturdy support, while the B00 ball head uses the Arca-type clamp to fix the tripod plate securely.

With the leg sections and central column fully extended, the maximum height is 155cm, which is roughly eye-level. The model on test is designed for a maximum load of up to 6kg, but for a secure support I would recommend this tripod for up to an enthusiast-level DSLR camera and lens combination (certainly with the central column extended and the lower leg tube, which is a mere 1.2cm in diameter). The column is easily reversed for low-level shooting and includes a hook for ballast, while the leg sections are limited to two angles where many other tripods have three. A durable shoulder bag is included, as well as a set of metal spikes for the feet. **Tim Coleman**

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Stealth Gear portable padded seat £34.99

www.stealth-gear.com

INCORPORATING the same waterproof, durable and reinforced material used in its well-regarded clothing range, Stealth Gear has created a portable padded seat to make outdoor photography more comfortable. Its Velcro strips on the back section are designed to attach securely to the Stealth Gear jacket/vest or smock. However, with two straps it can be carried like a backpack and used on its own.

As I would expect of Stealth Gear, the portable padded seat is very well made and durable. The padding for the back, rear and sides makes hard surfaces such as rocks more comfortable, and the waterproof design repels wet surfaces such as an autumn forest floor. Further padding can be added by opening the seat via the zips. However, I would like to see a non-slip material for the underside. Carrying the seat on one's back is not for the fashion-savvy, but for those who already own a Stealth Gear jacket, it blends right in. **Tim Coleman**

Amateur Photographer
A durable and portable seat to make outdoor photography more comfortable
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax Q
The smallest interchangeable-lens camera on the market gets its full test.
AP 29 October

Kodak Portra 160
We test the updated colour negative film that replaces the VC and NC versions.
AP 29 October

Nikon V1
The long-awaited mirrorless camera is here. We put the premium of the two versions to the test.
AP 12 November

Canon Pixma iX6550 vs Epson Stylus Photo R1400
These two budget A3 printers go head-to-head to find out which delivers the best prints.
AP 12 November

Mini system models
We test the smallest system models against each other, with the Pentax Q, Olympus Pen Mini and Nikon J1 going into battle.
AP 19 November

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AP explains...

Flash

Using a flashgun doesn't have to be complicated. **Richard Sibley** takes some the mystery out of the various flash modes and explains how and when to use them

MANY photographers find flash photography daunting. After all, ambient light is far easier to understand, as you can see with your own eyes how a subject is lit and trust your camera's metering system to expose the scene correctly. Digital cameras make this even easier, with the rear screen allowing the image exposure to be checked immediately after shooting.

In comparison, flash photography can be something of an unknown quantity, because the flash doesn't fire until the exposure is made so it can be difficult to visualise its effect.

This sense of the subject being unknowable is reinforced by all the acronyms and terms associated with flashguns, such as E-TTL, HSS, GN, front curtain, rear curtain, stroboscopic and X-sync. And that's not to mention the various modes introduced in recent years following the advent of wireless flash technology.

However, by understanding the basic principles of flash photography, it becomes easy to understand a flashgun's more advanced features. This not only means that images are correctly exposed, but it also allows photographers to be more creative.

The inverse square law dictates that every time the distance between the flash and subject doubles, the flash illumination is quartered

BASIC FLASH EXPOSURE

There are a few basic things to understand about flash exposures. As well as the exposure settings on the camera and lens, the power of the flash, and the distance between it and the subject, must also be taken into consideration.

To understand how flash exposure works, imagine you are photographing a subject in a pitch-black room. The subject will be illuminated using just the light from the flash. As the burst of flash is so brief – often around 1/1000sec – the shutter speed has no effect on the exposure. The only stipulation is that you must use a shutter speed slower than the camera's X-sync, or flash sync speed, which is usually between 1/60sec and 1/500sec. With the only light coming from the flash, it doesn't matter if we choose a shutter speed of 1/500sec or 5 hours.

Because of this, the aperture is the most important exposure setting. It must be large enough to let in sufficient light from the flash during its brief burst.

If there is a very dim desk lamp in the room, the shutter speed can be used to decide whether or not its light has any effect on the image. For example, shooting at 1/500sec would mean that the light would have very little, if any, effect on the final image and the flash would still be the dominant light source. However, if the shutter speed is 1/2sec, the desk lamp would have much more impact, and may even be as bright as the flash.

So, by knowing the basic relationship between flash power, aperture and shutter speed, photographers can decide how to balance the mix of ambient and flash light to produce different effects.

GUIDE NUMBERS

The guide number (GN) of a flashgun helps us calculate the correct exposure. This number is a numerical value for the maximum amount of light emitted from the flashgun. It is calculated by multiplying the distance between the flash and subject by the aperture f-number required to correctly expose a film or sensor. So if GN = distance x f-number, GN/Distance = f-number. This is a useful calculation to know because it allows us to calculate the aperture needed to correctly expose the subject. For example, if a flash has a GN of 32m at ISO 100, and the subject is 4m away, then an aperture of f/8 can be set on the lens.

> 'Knowing the GN will allow you to set your flash to full power and calculate the aperture'

If you are using an on-camera flashgun, the distance between it and the subject can be read from the focus-distance scale on the lens. This means that knowing the GN will allow you to set your flash to full power and calculate the aperture. If the flash is far from the camera you can still use the distance scale on the lens to take an educated guess at how far the subject is from the flash.

INVERSE SQUARE LAW

Light spreads from a point according to the inverse square law. Without dipping too deeply into maths and physics, this means that every time the distance between the subject and the flash doubles, the illumination is reduced by a quarter. So, using our earlier example, if the subject moves from 4m to 8m away, it is receiving only one-quarter of the previous illumination and the aperture would therefore need to be opened up by 2 stops, from f/8 to f/4. Again, we can use the flashgun's GN number to show this – GN 32/8m = f/4.

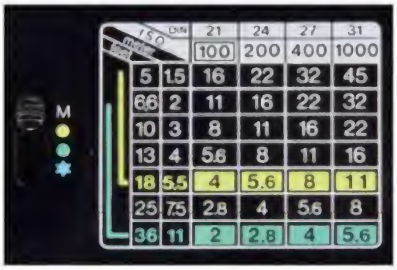
If the distance between the subject is halved from 4m to just 2m, just a quarter of the previous light is required to illuminate the subject. This can be done in two ways. The first is to reduce the aperture to one-quarter of the size. Each full aperture value (1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32) is the difference between doubling or halving the amount of light entering the lens. So, to reduce the exposure by a quarter, we must reduce the aperture by 2 stops, in this case from f/8 to f/16 (GN 32/2m = f/16) or, if we wish to keep the same depth of field, then the aperture can remain at f/8 and the power of the flash be reduced from 1/1 to 1/4. This will result in the same exposure.

There is a complication with the inverse square law and its relationship with many modern flash units in that many flashguns use lenses to focus the light to concentrate it further. This is why some guide numbers will also quote a particular focal length at which the GN is applicable. Should you use a different focal length lens, some automatic flashguns will detect this and change the zoom focus of the flash, which can alter the GN.

CALCULATING THE GUIDE NUMBER OF YOUR FLASH

Although manufacturers' guide numbers are usually accurate, they are calculated under test conditions. If you are planning to calculate your own flash exposures manually, it is a good idea to work out the GN for your specific flash. This will not only include the flash itself, but also any diffusers or filters that may be used to alter the light that is emitted from the flash.

To test your flash, photograph a grey card on a dark night or, better still, in a large, pitch-black room, such as the hall where your camera club meets or a corridor. Set your flash to full power, your camera's sensitivity



		21	24	27	31
		100	200	400	1000
5	1.5	16	22	32	45
6.6	2	11	16	22	32
10	3	8	11	16	22
13	4	5.6	8	11	16
18	5.5	4	5.6	8	11
25	7.5	2.8	4	5.6	8
36	11	2	2.8	4	5.6

A guide number exposure table used to be standard feature on a flashgun to help calculate correct exposure

BOUNCE FLASH

USING a flashgun's tilting head to bounce light off a ceiling or wall is a standard technique for producing more natural and flattering light. Using a flashgun from a camera's hotshoe creates a hard light that creates a 'rabbit in the headlights' look and can introduce redeye. Pointing a flash at a white ceiling and bouncing the light down towards the subjects is more flattering, as the light is coming from the same direction that we are used to seeing from artificial ambient light or sunlight.

One thing to remember if you are manually calculating flash exposure is to use the full distance the light has to travel, not just the physical distance from the camera to the subject. So, if the flash is being bounced from a ceiling, the distance used in any calculations is that between the flash and the point the light will hit the ceiling plus the distance from this point to the subject.

Remember that if you are bouncing flash off a ceiling, the light has to travel further to reach the subject than it does when using direct flash

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to ISO 100 (or ISO 200 if ISO 100 isn't available) and choose its maximum sync speed, which is usually 1/125sec or 1/250sec. Now stand a few metres away from the grey card and set the lens aperture to f/8. Photograph the grey card and check the exposure. The aim is for the luminance to look identical to the actual grey card. If the grey card is overexposed in the image, step back a few metres. If it is underexposed, step forward a few metres. Take another image and check again to see how the flash has exposed the grey card. Once the card is correctly exposed, you can calculate the guide number for the flash you are using and any accessories that may be attached. For example, if the card is correctly exposed at 3m away at f/8, and we know that GN = distance x f-number, the GN for the flash combination is 3m x f/8 = GN 24m at ISO 100.

By testing your flash both with and without a diffuser attached, you can calculate the amount of light lost in f-stops when the diffuser is used. This won't change regardless of how near or far away you are from the subject, or how powerful the flash is, so you will know the number of stops by which the exposure needs to be increased for whichever diffuser is being used.

IN THE STUDIO

Guide numbers and the inverse square law aren't just useful for hotshoe flashes, as they also apply to studio flash heads. In fact, in the studio they become even more important.

If a flash is too bright but it is at its very minimum power, you can move the flash further away from

Zoom button
The zoom button of a flash allows you to adjust the value manually or use the auto mode to obtain it from the camera

ZOOM MODE AND WIDE DIFFUSERS

SOME flashguns have features that can slightly alter the effective guide number of a flash. The most obvious of these are wideangle diffusers. These usually slide over the head of the flash and their structure diffracts the light so that it is more widely spread in order to offer flash coverage when wideangle lenses are used. The result is that the effective guide number is reduced.

Conversely, some flashguns have a zoom mode that narrows the beam of light emitted from the flash when used with a zoom lens. Often this works automatically, so that when the focal length of a lens is adjusted, the camera tells the flash the focal length and it will then adjust its zoom mode accordingly.

By using lenses and reflectors built into the flash head, a narrow beam is created that is more concentrated than when used at a wider setting. This has the effect of increasing the guide number.

When you buy a flashgun, check its details to find out exactly how the GN has been calculated. For example, Canon's 580EX II Speedlite has a GN of 58m at ISO 100 at 105mm, while Nikon's SB-900 Speedlight has a GN of 40m at ISO 100 at 35mm. If measured at the same focal lengths these flashguns may have more similar guide numbers, so always check the focal length and ISO values quoted.

'While automatic flash units are useful, they aren't always accurate'

the subject to reduce its illuminating power. Similarly, if a flash head is set to its maximum but is still not bright enough, you can either make the aperture larger or move the flash head closer.

AUTOMATIC AND TTL FLASH

Calculating flash exposure settings and flash output was made easier with the introduction of automatic and TTL flash. Automatic flash works by using a small sensor built into the flashgun to detect how much light is reflected from the subject, so when a camera's shutter is pressed the flash starts to fire. The sensor on the front of the flash detects how much light is reflected from the subject and turns the flash off when enough light is registered. All this happens in a fraction of a second, so while the duration of a flash may always seem the same length, it does vary by minute amounts.

While automatic flash units are useful, they aren't always accurate. It is impossible for the flash sensor to know exactly what the subject of the image is.

The original TTL (through-the-lens) system was a more advanced version of automatic flash. This initially works like a standard automatic flash. When the shutter is pressed the flash also fires, but the light from the flash is then reflected back, through the lens, where it hits the film. The light exposing the film is also reflected into sensors inside the camera, which is why TTL is also sometimes called OTF metering (off the film). These sensors measure the light reaching the film, and once the correct exposure has been reached the flash switches off and the shutter closes at the end of the exposure. Again, all this happens in a fraction of a second, but the advantage of this over automatic flash is that TTL actually reads the information from the camera.

That's not to say TTL flash is flawless. It is still difficult to know exactly what the subject is within the frame, so extremely light or dark subjects can fool the system as the sensors are usually trying the produce an 18% grey image. This can cause white & black subjects to be under and overexposed respectively. Using the flash creatively for things like stroboscopic (see opposite) or slow-sync (see page 54) images is also difficult for a standard TTL system to judge.

However, with the advent of digital imaging, new methods of calculating flash exposure were needed, as digital image sensors do not reflect enough light to adequately measure.

CONTEMPORARY TTL FLASH

Over the years, TTL systems evolved into the automatic flash systems we use now, such as Canon's E-TTL II, Nikon i-TTL, Olympus Auto-TTL, Pentax P-TTL and Sony/Minolta ADI. Many of the changes were brought about due to the fact that standard TTL couldn't be used with digital sensors, but as the communication between a camera, lens and flash became more complete it was possible to measure flash light with even more accuracy.

Modern flashguns communicate with the camera and the lens. Once a lens is focused, the camera knows the exact distance of the point of focus, and therefore the subject. Based on the ISO sensitivity and aperture, it can then tell the flash exactly how much light is needed to correctly expose the subject. In effect, the camera is using the guide number of the flash to tell it how much light to output. Similarly, in automatic exposure modes, the maximum power output of the flash can tell the camera which aperture will be required to correctly expose the image, as it knows the distance between the flash and the subject.

Another major development is the use of pre-flashes. Almost undetectable to the eye, this is a split-second burst of flash just before the actual flash exposure. The pre-flash uses the focus point distance and exposure settings to calculate the amount of flash required. It is measured through the camera's standard TTL metering system to test whether it will be enough to produce a correct exposure. Based on the result, the power output of the flash is then adjusted accordingly. The shutter then opens and the flash fires, with the shutter closing at the end of the exposure.

WHY PRE-FLASH?

With distance information available it may seem odd to go to the trouble of using a pre-flash to help measure the correct exposure. However, there are a few advantages to pre-flash. First, it allows for even more accuracy. More importantly, if a flash is used off-camera, then focus distance of the lens becomes redundant. Without the distance information the pre-flash is used to calculate the correct flash power, or the correct exposure settings.

So, using a pre-flash exposure measurement also allows off-camera flash to be accurately used with digital cameras. In turn, this has led to most new flashguns being compatible with proprietary wireless flash systems.

The image on the left is taken using standard fill-in flash mode. By increasing the flash exposure compensation by +2EV and reducing exposure compensation by -2EV in the image on the right, the background becomes darker, giving extra detail to the sky and causing the subject to stand out more

The camera tells the flashgun to fire a standard pre-flash

The exposure from the pre-flash is metered by the camera's TTL system, which it communicates to the flashgun

Based on the metered pre-flash, the flash power is adjusted and the flash for the actual exposure takes place. All this happens in a fraction of a second

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BASIC WIRELESS FLASH

To fire a flash wirelessly, it must first be triggered. This can be done in two ways. The first uses a slave cell, which is either built into the flashgun or added as an optional accessory to the flash's hotshoe. When another flash fires, the slave cell reacts to the sudden increase in light and creates a small electrical charge that is enough to trigger the secondary flash, which is usually referred to as a slave flash. This occurs in a fraction of a second, so during the exposure both the master and save flash output exposes the film or sensor.

Basic master and slave flash units usually require the flash power output to be set manually to produce an accurate exposure because, with no connection to the camera, TTL flash metering will not work with a basic slave flash.

ADVANCED WIRELESS FLASH

In recent years wireless flashguns have become far more advanced. Rather than just firing automatically at a predetermined power, remote flash units can be controlled via master flash units, which are sometimes called controllers. Even some entry-level DSLRs have a pop-up flash that can act as a controller.

Be it a hotshoe or in-camera pop-up model, the controller flash uses infrared or a brief burst of flash to send instructions to the remote flash. This tells the remote unit exactly how much power to use. A very short pre-flash allows the camera to check that the exposure is correct, and if you are using an automatic flash or exposure mode the power of both the controller and remote flashguns is adjusted accordingly.

'Flash exposure lock (FEL) locks the power of the flash when you have it set to an automatic mode'

GROUPS AND CHANNELS

When using a wireless flash, make sure that the master or controller flash is set to the same channel as the remote flashguns. Usually there are three or four different channels available, depending on the flash system. The different channels allow photographers working close to each other to each have their own channel so they do not fire each other's flash units.

Once the same channel is set on both the controller and remote flash units, different groups can be assigned. If you have more than two flash units you can place the different flashes in different groups. For example, you can have the controller flash in group A and then a remote flash in group B. Different flash exposure settings can be set for each group. For example, the power of a flash in Group A can be set to 100%, while that in Group B can be set to 50% and just used as a fill-light. Usually multiple flashguns can be set to the same group. This allows you to easily adjust the light falling on the subject and background via the controller, or the camera's rear screen, without having to adjust each flash individually.

For more on wireless flash, see Tim Coleman's article in AP 23 April.

FLASH COMPENSATION, BRACKETING AND FE LOCK

There are a number of ways to set flash exposure. On modern units the advanced TTL modes will use a pre-flash and distance information to judge the required power output. Usually this will produce accurate results, but flash compensation is a quick way to adjust the power of a flash.

Like exposure compensation, flash compensation works by adjusting the power of the flash by a percentage of an exposure value. For example, if the flash is overpowering, flash compensation can be set to -1EV. If you are working in an advanced TTL mode, flash compensation also works with wireless flash units. This makes it simple to adjust a particular flash, so if a group of wireless flashguns needs to be brighter, set the compensation of the group to +1EV.

Some cameras can also bracket flash exposures. This works just like exposure bracketing, with consecutive exposures taken with three different flash outputs. These will usually be the metered flash output and then a brighter and darker exposure. If you are documenting an occasion, flash bracketing is not really appropriate as it means taking three exposures. For static subjects or studio-style portraits, it can be useful to provide alternative images.

Another setting also found on some cameras is flash exposure lock (FEL). FEL locks the power of the flash when you have it set to an automatic mode, which means you can recompose an image safe in the knowledge that the flash won't alter its power.

STROBOSCOPIC

MANY more professional flashguns have the option to fire the flash multiple times during the same exposure. This mode is usually used in a dark environment, where each burst of flash freezes any motion that is taking place, multiple times, within the same image.

The symbol for this mode is usually multiple lightning symbols stacked next to each other. Setting up this mode can be confusing the first time it is used, but once the basic principles are understood it is quite straightforward.

There are usually just two settings. The first of these is the frequency that the flash is to fire at. This is measured in Hertz (Hz) and concerns the number of times in a second that the flash will fire. So if it is set to 6Hz the flash will fire at a rate of six times in a second.

The second setting is the number of times you wish the flash to fire. If it is set to three, the flash will fire three times at a rate of 6Hz. This means that the three flashes will occur within 0.5secs. Similarly, a setting of two times at 8Hz will take place over 0.25secs. It is important that the duration of the shutter speed is longer than the time it takes for all the flashes to take place.

This image was taken against a black background using the multimode set to 8Hz for five times with an exposure of 0.6sec

SLOW-SYNC FLASH AND REAR CURTAIN

Slow-sync flash

Rear curtain

The exposure takes place with the flash firing at the very end. This causes any blur to take place behind the moving subject

Front curtain (default)

By default, the flash fires at the very beginning of an exposure. With slow-sync flash, this means that any blur occurs in front of a moving subject, which can look odd

IN ORDER to capture both ambient light and a flash exposure, a slow-sync flash mode has to be set. A very short shutter speed duration is needed to capture the flash, but a longer shutter speed may be required to capture any ambient light.

By setting the slow-sync flash mode the flash will fire, but the camera will choose a shutter speed based on correctly exposing the scene for ambient light. For example, if you take a night-time outdoor portrait and just fire the flash at the standard sync speed, the flash will dominate and there will be very little ambient light. This is because not enough ambient light has reached the sensor during the exposure. Taking the same image in slow-sync mode, the flash will fire but a longer exposure means that the ambient light of any buildings or from the night sky will also be captured, creating a more pleasing image.

Different manufacturers set their cameras differently for each mode. For example, by default, Canon DSLRs are set to slow-sync flash mode, and a restricted flash shutter speed mode must be set from within the custom menu. Conversely, Nikon DSLRs are set to flash priority mode and have to be set to slow-sync flash mode.

Another mode that is related to slow sync is rear-curtain flash. By default, most cameras are set to front-curtain flash. This means that the flash fires as soon as the first shutter curtain has passed. If you have a long exposure the flash will fire at the start, freezing the subject's motion, but the exposure will continue. So if the subject is moving this will be seen in front of the subject, which can make it seem as if the subject is moving backwards.

With rear-curtain flash mode, the flash fires at the end of the exposure. If a moving subject is passing through the frame and rear-curtain flash is used, the movement of the subject will be captured during the start of the exposure, and the flash will fire at the very end so any movement blur will be behind the subject.

Many photographers tend to use the rear-curtain flash mode as their default as it makes the movement of any subject look more natural in an image.

Rear curtain

Front curtain

Rear- and front-curtain slow-sync flash demonstrated by the lights from a remote-controlled car

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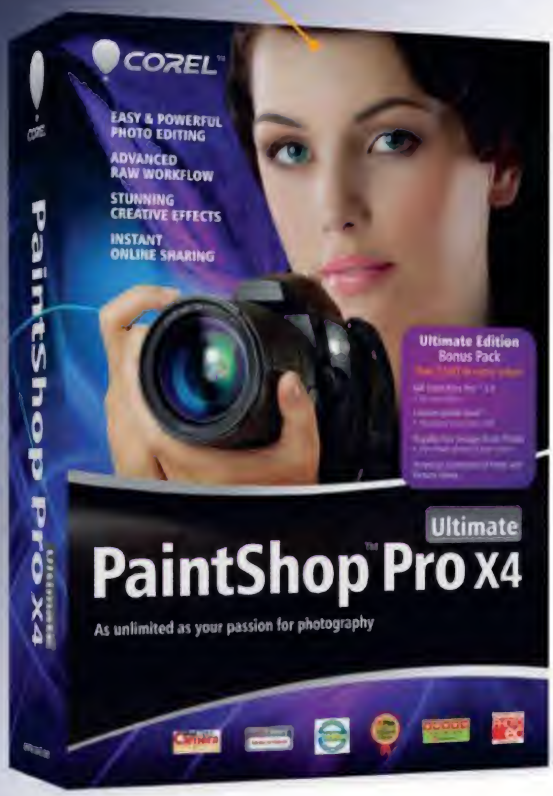

Corel PaintShop Pro X4 Ultimate

Corel's latest edition of the popular editing software has a host of new features and promises faster performance. **Mat Gallagher** finds out if it can outclass the competition

COREL has held a significant spot in the image-editing market for many years, with a portfolio of big-name products that include CorelDRAW, Painter and PaintShop Pro. However, it also has some big-name competition in the form of Adobe Photoshop and its less expensive Elements brand. Due to its dominance, Photoshop is the brand against which all new editing programs are compared. This can be a little unfair, as Photoshop's features and practices are not necessarily the best or only methods of achieving a task.

Corel acquired the PaintShop Pro brand from Jasc in 2004, and now the program includes both quick-and-easy processes and some more advanced controls. The latest X4 version boasts 75 new or advanced features over X3, but the more interesting improvement is the claimed increase in speed and thus performance. Speed is an area where PaintShop Pro has previously been let down, with palettes suffering a lag between adjustments and previews, so the claimed 50% increase in the X4 version could transform the experience.

INSTALLATION

Using a Dell XPS Intel i5 computer, the program is relatively easy to install. However, the first time you open the software it appears to 'hang' on the 'updating cache' process in the loading box. This is apparently normal for the first launch, although no warning appears and it took around 10mins before the software finally opened. A further 10mins then passed before the software was operational, while the folders loaded. If you have an older computer you should be prepared to wait even longer for this set-up procedure.

The Manage tab allows you to view your image folders without importing the files and provides a filmstrip display with shot information

The first noticeable change from older versions is the new layout or workflow. This divides the software into the three main tabbed sections of Manage, Adjust and Edit. Manage handles the organisational side, Adjust includes the quick edits and auto commands, while Edit is the main section for image adjustment. Like the previous version, the whole program has a black and grey palette, as became the trend with Windows Vista and Photoshop Elements.

ORGANISER

The Manage section provides access to all your computer's folders, rather than having to import the images you want to work with first. This is more akin to higher-end organisers such as Adobe Bridge than the likes of Elements' Organizer. The files can be viewed as a series of thumbnails or in Preview mode, which features a large preview image and a run of thumbnails in a filmstrip along the bottom. Files can also be viewed full screen by pressing Ctrl+Shift+A or from the menu. The Info palette displays a full array of file information, including metadata.

Despite having not imported the files, keywords and tags can still be added and files searched for by date or name. Files can also be dragged into one of the My Tray folders, which work as collections, referencing the files in their original folders. Images disappear from the My Tray once they have been edited in the Adjust section and another file is selected. A custom tray must be created for a permanent collection. There is even a one-click sharing option to upload files straight to Facebook and Flickr, or send via email.

What is lacking, though, is the face recognition or visual search facilities lorded by Elements in its latest version. However, an interesting addition is the ability to capture and apply edits from other files to new photos, which includes those made in the Raw Lab to other raw files. In many ways, this organiser feels more advanced than others in its price range and should appeal to seasoned Photoshop CS users.

QUICK EDITING

The Adjust workspace is a quick alternative to using the full Edit section. The layout

NEW FEATURES

- High dynamic range (HDR)
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The Edit screen (top) can appear cluttered when first opened, but the workspace can be customised. The Raw Lab palette allows raw adjustment

remains similar to the Manage organiser, with a filmstrip of thumbnails below the selected image and the ability to continue to rate the images. The side panel then offers a range of key adjustments, mostly in slider form along with Rotate, Crop, Redeye and Clone tool commands, and a histogram display. Adjustments are applied to the image directly rather than in a non-destructive method, although there is the option to preserve the original file, and it is stacked together with the edited version. Making this process non-destructive would have simplified things, although with the files not being imported first there may have been a danger of losing changes as files are moved. Raw files can be edited here, too, but the Raw Lab for editing raw files is a separate palette that can be launched either from the Manage or Edit screens.

EDITING

The Edit screen resembles most advanced image-editing programs, with a floating tool bar and series of docked palettes to the right of the image. At first the workspace feels cluttered, as the Learning Center and editing palettes take up a large portion of the screen, leaving little room for the main image – which is a good reason to use the dual monitor support. However, the workspace can be personalised to your taste, and the palettes can be completely closed should you wish.

The time machine palette allows you to adjust the colour and look of an image to a certain period of time from 1839-1960

'PaintShop Pro's navigation feels very familiar whether you have used a previous version or one of its competitors'

Whether by agreement or a degree of conforming, editing tools and controls follow similar icons and placements, which means controls can be easily navigated whichever software you are used to. In this respect, PaintShop Pro's navigation feels very familiar whether you have used a previous version or one of its competitors.

There are a number of new features in the editing side over the previous X3 version. The HDR effect can be accessed from either the Manage or Edit screens, using the Organizer palette. This brings up a dedicated palette in which you can choose which sections of each image are used, the degree of HDR effect chosen, and then fine-tune them. This appears comprehensive and allows enough control to achieve a subtle effect or something brasher should you wish. The Smart Photo Fix palette provides three brightness sliders (shadow, highlight and overall brightness), along with saturation and sharpness, plus colour balance, black and white point sliders in the advanced mode. A single click, marked Suggest Settings, gives an auto adjustment, and is also available in the Adjust section. The new Smart Carver and Photo Blend modes allow images to be merged and cropped with a series of quick painted selections. These appear similar to the Photo Merge and Recompose that were added to version 8 of Photoshop Elements in 2009, but are handy for quick adjustment.

There is a wide range of quick and palette-based effects in PaintShop Pro, many of which appear in the Effect Browser. Among these are seven photo effects, comprising vignette, selective focus, sepia toning, infrared film, black & white film, film and filters, and time machine. These are mostly colour effects with the exception of selective focus, which produces a tilt-and-shift effect, and time machine. The time machine provides a slightly gimmicky timeline (1839-1960) from which different coloration and edge effects are applied to give a certain aged look to a photo.

Alongside the more sophisticated effects are equal measures of 'fun' effects, aimed at the family snapper. The Makeover tool includes blemish fixer, toothbrush, eye drop, suntan and thinify adjustments that can be painted onto the faces in your image. The Picture Tubes are a long-standing addition to PaintShop Pro and essentially allow a series of stencils to be painted over the image.

The regular editing controls such as Cloning, Selections and Layers are all well catered for and perform the tasks with no noticeable omissions. PaintShop Pro does allow CMYK separations, which is a function that otherwise remains the property of Photoshop CS, but this is only available in the printing options and actually of little relevance for most non-professional photographers or those not dealing with professional print houses.

EXTRAS

Packaged with the Ultimate version is the Nik Color Efex Pro 3.0 filter software. This provides photographic filter effects and emulated film types that can be easily applied or customised for your requirements. There is also the ability to download 21 royalty-free images for no cost from the Fotolia web site. Fans of Picture Tubes will also be pleased with the extra effects that are included. AP

Verdict

Amateur Photographer ★★★★☆

COREL'S PaintShop Pro X4 measures up well against its competition in terms of features. The new three-module approach does make operation simpler, but it is still far from perfect. Despite the grey and black design being well established, some of the palettes appear basic and slightly dated. There are speed and performance improvements to X4, but it still doesn't seem to go far enough, with lag between adjustments and previewed results still occurring in many of the palettes and slow opening times for some effects. The additional programs included mean that the package is good value for money, but despite its benefits it is unlikely to tempt users away from the Elements brand.

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AskAP

Let the AP team answer your photographic queries

The Praktica BC1 uses Praktica's own B-mount lenses

KITTING OUT A PRAKTICA

Q My brother has given me a Praktica BC1 electronic SLR camera, although it is missing a lens. Can you tell me what kind of lens I should be looking for to fit it and the address of a dealer who might be able to supply one? I will also need a strap, manual and battery. **Gary Hawkes**

A Older Praktica cameras used the M42 lens mount, so they took old screw-mount Pentax lenses as well as Praktica optics. There are lots for sale on the second-hand market and they're not very expensive. However, the bad news is that your electronic Praktica BC1 uses a different mount – Praktica's own B mount. You can find Praktica B lenses for sale on eBay or other online listings sites, as well as with camera dealers who have large stocks of used equipment. Look through the advertisements at the back of AP, and if a dealer looks like they have everything in the world except a Praktica don't be afraid to give them a call. These are not the most popular cameras in the world and may not be listed in adverts.

When it comes to batteries, you'll need a 4SR44, also known as a PX28. If you have trouble sourcing one, try the Small Battery Company (call 0208 871 3730 or visit www.smallbattery.company.org.uk), which should be able to help. Straps are fairly standard so any camera shop should be able to help you, while instruction manuals are available from www.testreports.co.uk/photography/ap. **Ian Farrell**

LENS COMPATIBILITY

A Further to Ian Farrell's reply to Barry Chilvers (AP 17 September) about using G-series lenses on a Nikon F90X, the camera must be used in program or shutter-priority AE mode when using G-type lenses, which lack an aperture ring. In manual or aperture-priority AE mode the only way to set an aperture is with the aperture ring on the lens. Shooting in these modes with a G-type lens will result in the smallest aperture being used. **Mark Burton**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

THIRD-PARTY LENSES FOR FOUR-THIRDS CAMERAS

Q I own a Panasonic Lumix DMC-G1 camera, but being new to photography I am slightly confused as to which third-party lenses I can use on this four-thirds camera. Can you advise? **James McGee**

A Traditionally, each camera manufacturer has its own individual lens mount, James, although Olympus, Panasonic and a few others joined forces to develop the four-thirds standard, which gives you more choice. However, just to be confusing, what you have is actually a micro four-thirds camera, which is different again. You can use any micro four-thirds lenses from manufacturers like Olympus, Panasonic or Leica, and there is a massive choice, from ultra-wide lenses to telephoto optics, including primes (fixed-focal-length lenses) and zooms. Try searching for 'micro four thirds' on a website like Jessops.com or Warehouseexpress.com to see what is currently available that fits your needs.

Fortunately, micro four thirds is also the best system with which to use other manufacturers' lenses, via mount adapters. Official adapters from Panasonic include those for Leica M- and R-mount, Olympus OM-mount and Cosina/Voigtländer PK-mount lenses. If you search online, though, you'll find adapters for just about any manufacturer of lens that you can think of. **Ian Farrell**

ORIGIN OF SUN SPOTS

Q I recently took some photographs at Beachy Head in East Sussex using a Nikon D50 and Sigma 70-300mm f/4-5.6 APO DG zoom lens. The flare spots around the sun appear to be oval and pixelated. The shots were taken at the highest JPEG setting. Is this a common problem with DSLRs or is the issue to do with this particular sensor? **Dave Tustain**

A I think what you have is in fact two circular flare spots overlapping to give the impression of a single oval-shaped one. You can't see the join as it is on the bright part of the sun and is therefore bleached out. As for the pixelation, sensors do funny things when you overload them with light, as you have by shooting directly into the sun. Even neighbouring pixels to the brightest ones are affected as current spills over into them. I'm no electronics engineer, but I think this is what has happened to you. **Ian Farrell**

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f/AQ

What's the difference between vibrance and saturation?

When you adjust the colour of an image in Adobe Photoshop, Lightroom or any other current piece of digital imaging software, you will see two controls called Saturation and Vibrance. There is a clear difference between the two adjustments in the way they tackle colour. The Saturation slider boosts colours when dragged to the right and removes colours when dragged to the left, with an image eventually becoming entirely black & white. The problem is that the Saturation control is a bit crude, tending to boost all colours equally, resulting in an over-the-top result. This is where the Vibrance control comes in handy.

Vibrance boosts those colours that are weak more than those that are already strong, so the resulting image has fewer oversaturated colours. It also tries to avoid saturating skin tones. The Saturation control often makes people look like they've been at the fake tan too much, but with the Vibrance control you boost other colours in a scene, like blue skies and green foliage, without affecting people.

The two controls can be used effectively in tandem. Try reducing Saturation to -15 while boosting Vibrance by the same amount to compensate. This gives a pale-skin effect to portraits, which also works well with a slight boost in contrast or clarity.

You can find Vibrance controls in almost all raw-file processing applications as well as in Photoshop, both as a normal adjustment (Image>Adjustments>Vibrance...) and as an adjustment layer. **Ian Farrell**

FROM THE AP FORUM

Replacement for S5600

Mikey_b_uk asks I need a replacement for my Fujifilm FinePix S5600, as my daughter has commandeered it. I love the image quality I get from the S5600 as it seems to cope with all situations. I wanted a larger zoom and the facility to take panoramic shots, so I recently bought a second-hand FinePix S1850. It has 12.2 million pixels, an 18x zoom and a panoramic mode that stitches together three pictures. However, the images from this camera are nowhere near as sharp as those from the S5600, even though the S1850 has more than twice as many pixels. Can anyone recommend a decent current camera that will improve on my S5600 or tell me what I need to look out for in the specification?

Benchista replies If you use a bridge camera, you'll need one with fewer pixels, not more. Bridge cameras use tiny sensors with minuscule pixels, and suffer from noise and overprocessed images. They're fine for small prints or on-screen viewing, but they struggle with larger prints. The problem is exacerbated by the use of large-range zooms that, inevitably, are worse than short-range ones due to the compromises necessary in their design. I won't say you can't produce decent-sized prints with a bridge camera, but you are going to struggle, especially in low light, because that's not what they're designed for.

AlexMonro replies Benchista makes some good points about how bridge cameras don't generally give the best image quality, but if you really want the convenience of a bridge camera, one of the better ones is the Fujifilm FinePix HS20EXR [see AP 4 June]. It has a slightly larger sensor than most, and the EXR modes allow you to effectively combine two pixels into one, to get the equivalent quality of an 8-million-pixel sensor (and you can still get 16 million pixels when the light is good). You can get good large prints from a bridge camera, with a bit of luck and care, although a DSLR needs less luck and delivers in more situations. I've got a 20x30in landscape on my wall that was taken with my 9-million-pixel Fujifilm FinePix S9500.

In next week's AP

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Tim Coleman puts the smallest interchangeable-lens digital camera in the world through its paces

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Mat Gallagher tests five of the best third-party flashguns on the market

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Nikon Coolpix P7100

Nikon's Coolpix P7100 aims to build on the progress made by its predecessor, the P7000. We find out whether this new model truly stakes its claim as the ultimate compact camera

Tim Coleman
Technical writer

NIKON'S intentions were thinly veiled when it released the Coolpix P7000 last year (see AP 16 October 2010). Its dramatic makeover bore a striking resemblance to Canon's PowerShot G11, which, at the time, was one in a long series of such cameras that dominated the high-end compact camera market and has since been replaced by the PowerShot G12.

The P7000 was Nikon's most successful attempt at producing a high-end compact camera, but operational shortcomings meant it had a distinct first-generation feel.

One year on and the next generation has arrived. The P7100 gives much cause for excitement, because hopefully Nikon has addressed the issues raised with the launch of the P7000 to create what could be the best compact camera on the market.

FEATURES

In most areas the Nikon P7000 performed well, so it is hardly a surprise that many aspects remain the same in the P7100. Like its predecessor, and also its direct rival the Canon PowerShot G12, the P7100 has a 10.1-million-pixel, 1/1.7in, CCD sensor. This resolution means that, once again, the video format is limited to 720p, here at 24fps.

Another key area is the wideangle zoom lens. Its 28-200mm lens offers a wider focal range than the 28-140mm of the PowerShot G12. There's a maximum aperture of f/2.8 at the widest setting, while at 200mm it is f/5.6. In between these, the zoom memory and maximum aperture are 35mm (f/3.2), 50mm (f/3.5), 85mm (f/4), 105mm (f/4.5) and 135mm (f/5).

Compact cameras with a wideangle zoom lens often suffer from lens distortion. In the P7100 there is the option to use in-camera distortion control, which should be helpful. Other in-camera tools include an ND filter, vibration reduction and motion detection.

8/10

AT A GLANCE

- 10.1-million-pixel CCD sensor
- Raw and JPEG capture
- 28-200mm f/2.8-5.6 equivalent lens
- 921,600-dot, tilted LCD screen
- Street price around £490

BUILD AND HANDLING

The Coolpix P7100 falls into the category **of a high-end compact** camera. However, **measuring 116x77x48**mm and weighing 395g, it is both larger and heavier than some compact system cameras (CSCs). When compared to the recently launched Pentax Q CSC, the P7100 is virtually 50% larger. Granted, the 28-200mm zoom lens does collapse back into the body – unlike the interchangeable lenses of a CSC – but this is a camera for a comfortable fit in a jacket pocket rather than a trouser pocket.

That said, I rather like the size of the camera. It offers something of substance to hold on to, helped no end by the curved rubberised grip. Photographers will appreciate the dials that cram the body of the P7100. On the top are three dials: the shooting mode dial; quick menu access dial for key shooting settings; and exposure compensation. This is a compact camera that is geared for the knowledgeable photographer. A handy feature is the orange light that remains illuminated so long as the exposure compensation is not set to 0, which is a useful reminder to prevent leaving the controls on the wrong settings.

I like the more obvious changes made to the P7100. Not only are there dials on the top, but there is also one on the rear and now one on the front of the body next to where the tips of the fingers naturally rest. This new control dial is primarily used to make adjustments to aperture settings.

The P7000's major shortcoming was its very slow file write times, at around 4secs for a NRW raw+JPEG

fine file and 2.5secs for a JPEG fine file. Of course, write times depend on the speed of the card, but when using a SanDisk Extreme Pro SDHC card I found the write times of the P7100 to be 2secs for a raw+JPEG fine capture and 1.4secs for a JPEG fine. This represents a significant improvement over the P7000. During write time, the P7100 blacks out so there is no option to set up the next frame while the buffer clears, which means a little patience is still required between shots.

A hotshoe port provides compatibility with any of Nikon's Speedlight flashguns and accessories which, given the limited guide number (GN) of 7m @ ISO 100 output of the built-in flash, will come in handy. Of all Nikon's flashguns, the compact SB-400 best complements the size of the P7100.

The P7100's zoom lens offers a widest aperture of f/2.8 at 28mm. At this focal length, significant barrel distortion is present. However, the distortion control found in the menu goes a long way to rectifying this, and should be activated for any images that include straight lines, such as buildings.

Another major update is that the 3in screen can be tilted, which is useful for low and high angles. In short, any discerning photographer will find the P7100 a pleasure to handle.

8/10

LCD, VIEWFINDER AND VIDEO

In terms of resolution, the Coolpix P7100's 3in, 921,600-dot LCD screen sets the bar at this high-end compact level. I tested the camera in sunny conditions and found the LCD screen to be pleasantly bright, and the option to tilt the screen away from reflections helps further. Another benefit for tilting the screen makes photographing high and low angles in landscape format more versatile.

During this test I mainly used the LCD screen, but for situations where it was not easily viewable there is an optical viewfinder. Although this acts as a guide for framing it offers an 80% field of view, which means the frame edge is not displayed. Furthermore, focus and exposure values are not viewed here. As a result, the LCD screen is much more useful.

With no direct button for video recording, this feature is accessed via the shooting-mode dial. Video files are limited in resolution to 720p, and there is a socket for an external microphone, such as Nikon's hotshoe-mounted ME-1.

9/10

WHITE BALANCE AND COLOUR

From my experience, Nikon's lower-end DSLRs and high-end compact cameras generally offer a vivid colour rendition, and the Coolpix P7100 is no exception. During a bright sunny day blue skies are typically punchy, but the greens in the grass and leaves are way too vivid. For such images in standard colour mode, nudging down the saturation by one setting helps. For portraits, the standard setting is fine.

However, standard is not the only colour mode. For landscapes and the like, neutral (not the landscape mode!) is likely to please photographers, while after a couple of images I avoided vivid altogether. A custom setting can be created with the user-defined adjustments to saturation, contrast and sharpening. Different colour filters are available in the monochrome colour setting, with the green filter great for portraits and the red ideal for landscapes.

White balance offers a comprehensive range of settings, including two auto (one for warm light), the usual presets, Kelvin adjustment and three user-defined settings. I found little difference between the two auto WB settings, although strong yellows are more neutral in the warm light option.

8/10

DYNAMIC RANGE

A smaller sensor, such as that found in compact cameras, is typically less capable of recording a wide dynamic range. The P7000 has a dynamic range of 10.8EV at

Facts & figures

RRP	£499.99
Sensor	CCD with 10.1 million effective pixels
Output size	3648x2736 pixels
Lens	Nikkor 6-42.6mm (equivalent to 28-200mm on 35mm format)
File format	Raw (NRW+) + JPEG simultaneously, JPEG
Compression	3-stage JPEG
Colour space	sRGB
Shutter type	Mechanical and charge-coupled electronic shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/4000sec
Aperture	f/2.8-f/8 in 1/3EV steps
ISO	100-3200 + Hi (6400)
Exposure modes	Program, aperture priority, shutter priority, manual plus 18 scene modes
Metering system	256-segment matrix, centreweighted, spot and spot AF
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 8 presets, plus 3 custom
White balance bracket	Yes
Colour modes	4 modes (standard, neutral, vivid, monotone) plus 2 custom modes all with control of saturation and contrast
Drive mode	Continuous mode available at 0.7fps
LCD	3in, TFT LCD monitor, 921,600 dots
Viewfinder type	Optical device
Focusing modes	Manual, single-shot, tracking, face detection
AF array	Multi-point AF, centre spot, selectable point
AF assist	Yes, built-in lamp
DoF preview	Yes (half-press shutter release)
Hotshoe	Yes
Built-in flash	Yes
Remote release	Optional wireless release
Video	720p HD: 1280x720 pixels (24fps), VGA: 640x480 pixels (30fps)
Memory card	SD, SDHC and SDXC plus 79MB internal memory
Power	Rechargeable EN-EL14 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	310g (without battery or card)
Dimensions	114.2x77x44.8mm

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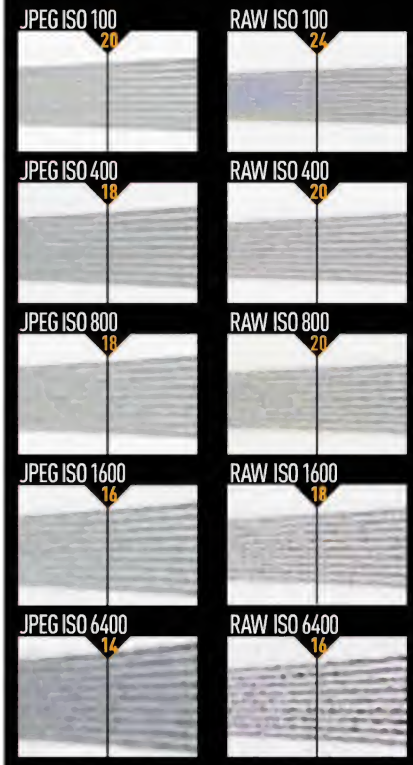
RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the lens set to an equivalent of 105mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



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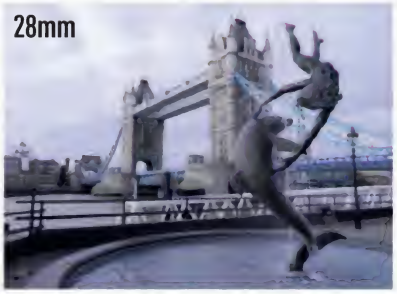


Above: Creative monochrome in special effects allows control over grain to give a high ISO feel

Top left: Active D-Lighting adds a little extra detail in shadow areas in this scene. The sky has been corrected because it was too cyan in the original raw file

Above left: A wide zoom makes the P7100 a versatile camera, with sharp results in both the wide and telephoto settings

ISO 100, and roughly 6EV at ISO 3200. Given that none of the specification has changed that would affect it this time round, it is reasonable to assume that the P7100 is capable of the same. This is a solid performance for a camera at this level.

Nikon's Active D-Lighting adds a little extra detail in shadow and extreme highlight areas to boost the dynamic range. When used in its strong setting, images have an HDR (high dynamic range) feel, but typically the auto setting adds a satisfying level of detail without images looking unrealistic.

8/10

AUTOFOCUS

The Coolpix P7100's autofocus system is the same as that found in the P7000. It is a contrast-detection AF type, with a 99-point auto mode. Single-point AF is limited to the centre of the frame. The system is reliable, particularly in good light where it snaps into focus rapidly. In low-contrast light there is a degree of hunting for the point of focus, but that is nothing unusual for a contrast-detection AF system in a camera at this level.

7/10

METERING

There are no obvious shortcomings in the metering system. Most users of the Coolpix P7100 are likely to rely on multi-segment evaluative metering, and it is reliable over a number of situations. It has a slight tendency to expose for the darker midtones, which can leave burned-out highlights in bright conditions, but otherwise it works well.

For situations where the evaluative system struggles, exposure compensation is easily accessed and adjusted. I found myself using this control a lot, combined with autoexposure. Unfortunately, the exposure is not adjusted in the preview on the LCD screen, so the user must wait for the 2secs of write time to view whether or not it is correct. In this respect, the P7100 is slow to operate.

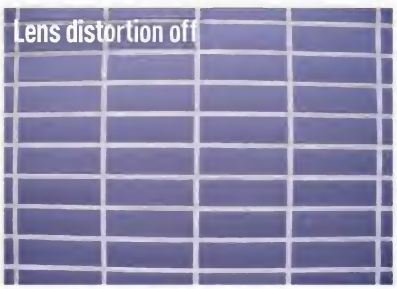
8/10

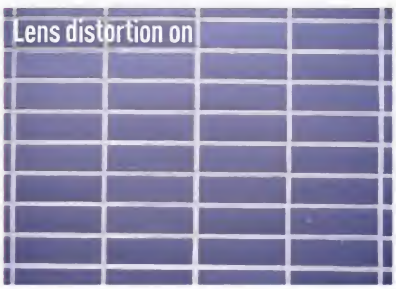
NOISE, RESOLUTION AND SENSITIVITY

With the same size and type of sensor, as well as an identical number of pixels, it isn't surprising that the Nikon Coolpix P7100 has very similar capabilities to the Canon PowerShot G12, although it comes up slightly short in JPEG files. At ISO 100 in raw format, the P7100 reaches the 24 marker on our charts, but only 20 in JPEG format.

The ISO range is 100-3200, and can be extended to ISO 6400 in 'Hi' mode. Luminance noise creeps in at ISO 200, but only really increases from ISO 800. As I had expected, noise is noticeable from ISO 1600, and in the highest ISO setting resolution detail is compromised at the 16 marker. Magenta chroma noise is prominent at ISO 3200 and 6400.

27/30





There is little sign of vignetting at f/2.8, and the distortion control corrects barrel distortion

Verdict

IN AN age of slimming down, I appreciate a camera such as the Nikon Coolpix P7100, which offers something of substance to hold on to with numerous controls that are directly to hand. Those who have used the P7000 will appreciate the enhanced handling and speed of the P7100, and the good image quality over the entire focal range. File write times have been cut in half, making the P7100 a worthy successor. The Canon PowerShot G12 had better watch out.

Amateur Photographer
Tested as a High-end compact camera
Rated Very good
83%

FEATURES	8/10
BUILD/HANDLING	8/10
NOISE/RESOLUTION	27/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	7/10
LCD/VIEWFINDER	9/10

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European Imaging and Sound Association....9

Ffordes Photographic Ltd.... 84-85
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Grays of Westminster.... 16-17, 93

Harrison Cameras....91

Interfit Photographic Ltd .... Cover: ii

Johnsons Photopia Ltd....18
Just Ltd 55

Kenro Ltd....29, 43

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London Camera Exchange (Lincoln) 55
London Camera Exchange (Manchester)....92

Mifsud Photographic 82-83, 86
Morris Photographic Centre....87
Mr Cad....89

Niche Insurance Services Ltd....37
Nikon UK Ltd....Cover: iv

Park Cameras Ltd.... 67-71, Cover: iii
Portrait Professional....46
Premier Ink & Photographic 76-79

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- TAMRON 28 - 75mm f2.8 XR Di SP LD GLASS (LATEST) ... MINT BOXED £245.00
- TAMRON 200 - 500mm f5.6/6.3 SP Di (LATEST SUPERB) ... MINT BOXED AS NEW £575.00
- TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ... MINT £375.00

Contax 'G' Compacts & SLR & Ricoh

- CONTAX G1 BODY ... MINT- £175.00
- CONTAX TiX TITANIUM COMPACT + LEATHER CASE ... MINT CASED £399.00
- CONTAX 90mm f2.8 SON G + FILTER + CONTAX HOOD ... MINT BOXED £245.00
- CONTAX 90mm f2.8 SONNAR "G" ... MINT- £199.00
- CONTAX TLA 140 FLASH ... MINT CASED £49.00
- CONTAX TLA 200 FLASH BLACK ... MINT CASED £95.00
- CONTAX RX BODY (REALLY NICE BODY) ... MINT-BOXED £295.00
- CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS) ... MINT BOXED £269.00
- CONTAX ARIA BODY (STRAP, INSTRUCTIONS) ... EXC++BOXED £199.00
- CONTAX RTS II QUARTZ BODY ... EXC+ £119.00
- CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ... MINT £85.00
- CONTAX 45mm f2.8 TESSAR PANCAKE ... MINT- £175.00
- CONTAX 85mm f1.4 PLANAR MM ... MINT- £495.00
- CONTAX TLA 280 FLASH ... MINT- £95.00
- CONTAX MUTAR III 1.4 x TELECONVERTER ... NEW £225.00
- RICOH GR1 BODY WITH CASE ... MINT BOXED £195.00

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- LEICA M6 TTL BLACK BODY (USED TWICE) ... MINT BOXED £995.00
- LEICA M6 TTL CHROME BODY 0.72 ... MINT-BOXED £945.00
- LEICA M6 BODY CHROME 0.72 ... MINT- BOXED £875.00
- LEICA M6 BODY BLACK 0.72 ... MINT BOXED £850.00
- LEICA M6 BODY BLACK 0.72 ... EXC+++BOXED £765.00
- LEICA M4 CHROME (REALLY NICE CONDITION) ... MINT- £799.00
- LEICA Mda BODY (SUPERB CONDITION) ... MINT- £575.00
- LEICA IIIG WITH 5cm f2 SUMMITAR & CASE ... EXC+++ £875.00
- LEICA IIIG BODY & CASE ... EXC+++ £675.00
- LEICA III f RED DIAL BODY ... MINT-CASED £399.00
- LEICA III a BODY ... MINT-CASED £289.00
- LEICA II f RED DIAL WITH 5cm f3.5 ELMAR + CASE ... MINT-CASED £695.00
- LEICA M ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS) MINT BOXED AS NEW £865.00
- LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + FINDER ... MINT BOXED £1,999.00
- LEICA 35mm f1.4 SUMMILUX M BLACK ASPHERIC + HOOD ... MINT CASED £2,799.00
- LEICA 35mm f2.8 SUMMARON CHROME M ... MINT- £575.00
- LEICA 50mm f2 SUMMICRON RIGID CHROME M ... MINT+ KEEPER £599.00
- LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK ... EXC+++ £525.00
- LEICA 5cm f2 SUMMITAR COLL SCREW + M MOUNT ... MINT- £299.00
- LEICA 5cm f2 SUMMICRON COLL SCREW + M MOUNT ... MINT £465.00
- LEICA 5cm f3.5 COLL ELMAR SCREW ... MINT- £245.00
- LEICA 135mm f2.8 ELMARIT M FOR M3 ... MINT £345.00
- LEICA 135mm f4 ELMAR M MOUNT WITH HOOD ... MINT- £199.00
- LEICA 135mm f4.5 HEKTOR + HOOD ... EXC++ £99.00
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- LEICA NEOPRENE CAMERA CARRYING STRAP ... MINT BOXED £29.00
- LEICA M BELLOWS UNIT ... MINT £75.00
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- LEICA MOTOR M FOR M6 / M6TTL / M7 ... MINT BOXED £395.00
- LEICA SF20 FLASH + CASE ("UNUSED") ... MINT BOXED £89.00
- LEICA SF24D FLASH WITH DIFFUSER AND CASE ... MINT £185.00
- LEICA ERC LEATHER CASE (14505) FOR M6/M6TTL/M7 ... MINT BOXED £99.00
- LEICA 5cm f2 SUMMAR SCREW ... MINT- £195.00
- LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO ... MINT £199.00
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- LEICA R7 BODY BLACK ... MINT- £445.00
- LEICA R4 BODY BLACK + STRAP ... MINT-BOXED £245.00
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- LEICA 21mm f4 SUPER ANGULON R ... MINT-BOXED £599.00
- LEICA 50mm f2 SUMM ROM COLLECTOR UNUSED ... MINT BOXED AS NEW £595.00
- LEICA 60mm f2.8 MACRO-ELMARIT R ROM ("UNUSED") ... MINT BOXED AS NEW £699.00
- LEICA 60mm f2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR ... MINT- £545.00
- LEICA 180mm f4 ELMARIT R 3 CAM ... EXC++ £345.00
- LEICA 560mm f6.8 TELYT R ... MINT- £699.00
- LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ... MINT BOXED AS NEW £445.00
- LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ... MINT- £369.00
- LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R ... EXC+++ £299.00
- LEICA 70 - 210mm f4 VARIO ELMAR R ... EXC++ £399.00
- LEICA WINDER R FOR R9/R8 ... MINT BOXED AS NEW £275.00
- LEICA R8 REMOTE CONTROL UNIT ... MINT BOXED AS NEW £165.00
- LEICA DUOVID 8 + 12 x 42 BINOCULARS BLACK + CASE ... MINT BOXED £1,195.00
- LEICA 8 x 32 ULTRAVID HD (LATEST NEW UNUSED) ... MINT BOXED £1,095.00
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- MINOX 10x25 BR COMPACT BINOCULARS + CASE ... MINT £125.00
- ZEISS 8 x 30B BINOCULARS ... MINT CASED £345.00

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- VOIGTLANDER 28mm f1.9 ULTRON ASPHERICAL SILVER MINT BOXED AS NEW £345.00
- VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME ... MINT £275.00
- VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £495.00
- VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) ... MINT BOXED AS NEW £235.00
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- VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 ... MINT BOXED AS NEW £129.00
- VOIGTLANDER SCREW TO M LENS ADAPTOR ... MINT BOXED AS NEW £35.00
- VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS ... MINT BOXED AS NEW £279.00

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- BRONICA ETRSc BODY +120 BACK ... EXC++ £85.00
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- BRONICA 40mm f4 PE LENS ... MINT BOXED £289.00
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- BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 ... MINT BOXED £299.00
- BRONICA 150mm f3.5 ZENZANON E MC ... MINT BOXED £149.00
- BRONICA 150mm f3.5 ZENZANON E MC ... MINT £129.00
- BRONICA 150mm f4 PE ... MINT £125.00
- BRONICA 150mm F4 E ... MINT- £99.00
- BRONICA 250mm f5.6 MC ... MINT + HOOD £149.00
- BRONICA 500mm f8 ZENZANON ... MINT £595.00
- BRONICA MOTOR DRIVE Ei II ... MINT-BOXED £149.00
- BRONICA E120 BACK ... EXC ++ £30.00
- BRONICA ETRS 120 BACK ... MINT £69.00
- BRONICA ETRSi 120 BACK ... MINT £79.00
- BRONICA PLAIN PRISM FOR ETRS/ETRSi ... MINT CASED £69.00
- BRONICA 90 DEGREE PRISM FINDER ... EXC+ £95.00
- BRONICA AEII PRISM FINDER ... MINT- £89.00
- BRONICA SQ-A + 80mm f2.8 PS LENS +WLF + 120 BACK ... MINT- £275.00
- BRONICA SQAM BODY + GRIP DRIVE ... MINT- £125.00
- BRONICA 50mm f3.5 ZENZANON S ... EXC+++ £119.00
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- BRONICA 150mm f3.5 ZENZANON S ... MINT- £165.00
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- NIKON 50mm f1.8 A/F ... MINT £79.00
- NIKON 60mm f2.8 A/F "D" MICRO NIKKOR ... MINT BOXED £299.00
- NIKON 85mm f1.4 A/F "D" COMPLETE WITH HOOD ... MINT BOXED £745.00
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- NIKON 105mm f2.8 A/F "D" (SUPERB LENS) ... EXC++ £325.00
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- NIKON 14 - 24mm f2.8 "G" ED AF-S (LATEST) ... MINT BOXED AS NEW £1,175.00
- NIKON 18 - 55mm f3.5/6.5 "G" DX AF-S VIB REDUCTION ... MINT BOXED £115.00
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- NIKON 18 - 105mm f3.5/5.6 "G" ED AF-S VIBR REDUCTION ... MINT+HOOD £165.00
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- NIKON 20 - 35mm f2.8 "D" I/F A/F ... MINT CASED £575.00
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- NIKON 35 - 70mm f2.8 A/F (SUPERB LENS) ... MINT- £345.00
- NIKON 35 - 80mm f4/5.6 A/F "D" ... MINT £49.00
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- NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBR REDUCTION ... MINT CASED £325.00
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- NIKON 200 - 400mm f4 "G" ED AF-S VIBRATION RED MK1 ... MINT BOXED AS NEW £3,999.00
- NIKON TC 20E II AF-S TELECONVERTER ... MINT BOXED AS NEW £265.00
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- SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL ... MINT-BOXED £295.00
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- OLYMPUS OM2 BODY CHROME ... MINT-BOXED £149.00
- OLYMPUS OM1 BODY CHROME ... MINT- £119.00
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- OLYMPUS 35 - 70mm f4 ZUIKO ... MINT CASED £69.00
- OLYMPUS 35 - 105mm f3.5/4.5 ZUIKO ... MINT £99.00
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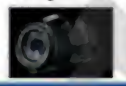

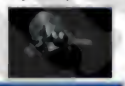

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WFT-E4 Mark II (EOS 5D Mk II)	£599.99
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NB 6L (for Digital IXUS 85 IS)	£43.00
NB 7L (for Powershot G10)	£59.00
NB 9L (for IXUS 1000 HS)	£43.00
BP S11A (G6,30D,40D,50D,5D)	£79.99
LP E4 (for EOS 1D/ 1Ds Mark III)	£124.00
LP E5 (EOS 450D / 500D)	£44.99
LP E6 (for 60D / 7D / 5D Mk II)	£69.99
LP E8 (for EOS 550D / 600D)	£44.99
LP E10 (for EOS 1100D)	£44.99

Battery Grips

BG-E5 (EOS 450D)	£119.99
BG-E6 (5D Mk II)	£219.95
BG-E7 (7D)	£149.99
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Speedlite 270EX II	£159.99
Speedlite 320EX	£224.99
Speedlite 430EX II	£204.99
Speedlite 580EX II	£379.00
Macrolite MR-14EX	£469.99
MT-24EX Macro Twin Flash	£789.99
Speedlite Transmitter ST-E2	£179.99

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RS-60E3 (EOS 400D, 450D)	£24.99
RS-80N3 (40D, 5D, 1D III 1Ds III)	£44.99
TC-80N3 (50D, 5D, 1D III 1Ds III)	£119.99
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WP DC33 (IXUS 120 IS)	£175.00
WP DC35 (PowerShot S90)	£175.00
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DCC-62 Leather Case (IXUS 105)	£9.99*
DCC-65 Leather Case (G11)	See Web
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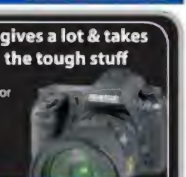

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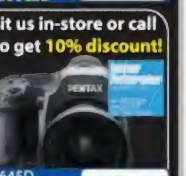

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Live View	✓	Card Type	SD

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CUSTOMER REVIEW: D5100 + 18-55mm VR ★★★★☆ 'Ideal for holidays', 'versatile' Lionheart – Surrey

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CUSTOMER REVIEW: D3s Body ★★★★★ 'Superb Pro-Camera' WorcesterWeddings – Worcester

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D3x Body £5064.99

CUSTOMER REVIEW: D3x Body ★★★★★ 'As good as it gets' Peterthegreat – Kent

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14.2 megapixels · 7.0 fps · 1080i movie mode

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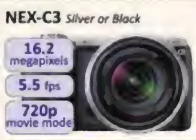

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Panasonic

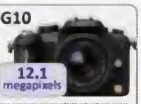
G3

16.0 megapixels

GH2

16.0 megapixels · 5.0 fps

G10



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12.1 megapixels

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SIGMA

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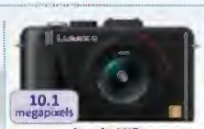

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Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 260g, A4, 25 sheets	£14.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

ICC profiles available for all Ilford papers

PermaJet

As a *PermaJet Premier Stockist*, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Hahnemühle Fine Art

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Fotospeed Digital

As an *Official Fotospeed Stockist*, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Satin 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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Winner of the 2001 GOLD "Good Service Award"
As voted for by the readers of Amateur Photographer

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Transcend

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2GB 20MB/s	~~£14.99~~	£8.99
4GB 20MB/s	~~£19.99~~	£10.99
8GB 20MB/s	~~£34.99~~	£16.99
16GB 20MB/s	~~£54.99~~	£26.99

SD Cards

2GB	~~£8.99~~	£3.99
4GB Class 10	~~£19.99~~	£6.99
8GB Class 10	~~£29.99~~	£9.99
16GB Class 10	~~£49.99~~	£19.99

USB Pen Drives

2GB Transcend	~~£8.99~~	£4.69
4GB Transcend	~~£11.99~~	£4.99
8GB Transcend	~~£19.99~~	£8.99
16GB Transcend	~~£34.99~~	£16.99

Lexar

Compact Flash

8GB 60MB/s	~~£118.46~~	£38.99
8GB 90MB/s	~~£177.38~~	£47.99
16GB 60MB/s	~~£204.25~~	£68.99
16GB 90MB/s	~~£271.30~~	£94.99

SD Cards

8GB Class 10	~~£70.46~~	£21.99
16GB Class 10	~~£130.73~~	£40.99

SanDisk

Sandisk Ultra 30MB/s

4GB 30MB/s	£21.76	£14.99
8GB 30MB/s	£36.12	£23.99
16GB 30MB/s	£70.06	£46.99

Sandisk Extreme 40&60MB/s

4GB 40MB/s	~~£36.34~~	£21.99
8GB 60MB/s	£67.02	£38.99
16GB 60MB/s	£116.19	£68.99
32GB 60MB/s	£208.89	£134.99

Sandisk Blue C2: 5MB/s

2GB 5MB/s	~~£8.27~~	£4.99
4GB 5MB/s	~~£12.41~~	£6.49
8GB 5MB/s	~~£21.10~~	£11.99

Sandisk Ultra C4: 15MB/s

2GB 15MB/s	~~£9.57~~	£5.99
4GB 15MB/s	~~£15.06~~	£7.99
8GB 15MB/s	~~£27.65~~	£14.99
16GB 15MB/s	~~£57.22~~	£28.99

Sandisk Extreme C10: 30MB/s

4GB 30MB/s	~~£21.33~~	£11.99
8GB 30MB/s	~~£37.42~~	£18.99
16GB 30MB/s	~~£52.02~~	£37.99
32GB 30MB/s	~~£92.07~~	£74.99

Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	~~£54.84~~	£27.49
16GB 45MB/s	~~£103.58~~	£58.99

xD Picture Cards

2GB Olympus	~~£24.99~~	£14.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-LI8 for Pentax	£9.99
D-LI50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.49
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
Infra Red R72	£29.99
ND2	£9.99
ND4	£9.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated *NEW*	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated *NEW*	£11.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Starburst x4/6/8, each	£12.99
Close-Up +1/2/4, each	£12.99
Fog Light/Strong, each	£9.99
Diffuser Light/Strong, each	£9.99
Spot White/Clear, each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	~~£7.99~~ £5.99

Universal Charger

The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

Massive range of cleaning equipment on our website and in stock.

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FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

~~£239.99~~ £199

Nissin Di622 MkII Speedlite

MkII version - new for 2011

An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

~~£149.99~~ £129

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

~~£92.99~~ £79

Metz

12 free Energizer batteries with every Metz Flashgun

2011 METZ RANGE

Metz 24 AF-1	£59.99
Metz 36 AF-5	£79.99
Metz 44 AF-1	£149.99
Metz 50 AF-1	£189.99
Metz 58 AF-2	£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a seperate ring light which connects to the lens filter thread. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTl metering

£119.99

TTL Flash Cord Coiled	£24.99
TTL Flash Cord Straight	£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.99

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptable

Mini Apollo	£59.99
28" Apollo	£121.99
45" Halo	£104.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5"

43" Umbrella Soft Silver	£18.99
43" Umbrella White	£18.99
43" Umbrella White/Black	£21.99

Westcott 28" Apollo Flash Kit including shoe, mount, 28" Apollo and light stand. ~~£164~~ £119.99

Westcott Umbrella Flash Kit including shoe mount, umbrella and light stand. ~~£81~~ £64.99

Westcott 5-in-1 Reflector Kit including reflector, reflector holder, and light stand. ~~£110~~ £74.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

22cm Ezybox Speedlite NEW	£49.99
38cm Ezybox Hotshoe	£89.99
38cm Ezybox Hotshoe Kit	£169.99
54cm Ezybox Hotshoe	£109.99
54cm Ezybox Hotshoe Kit	£169.99
76cm Ezybox Hotshoe	£129.99
76cm Ezybox Hotshoe Kit	£209.99
Handle Extendable 24-48cm	£21.99
Handle Extendable 65-150cm	£29.99
Diffuser Masks 38cm	£39.99
Diffuser Masks 54cm	£41.99
Clamp with spigot	£12.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. Available individually, or as kits containing light stand and umbrella

TiltHead For Single Flashgun	£16.99
TiltHead Umbrella Kit	£89.99
TriFlash For 1-3 Flashguns	£39.99
TriFlash Umbrella Kit	£95.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm	£17.99
EzyBalance 50cm	£29.99
XpoBalance 38cm	£34.99

Full Lastolite range available.

CAMERA BAGS

Vanguard

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customiseable and removeable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger	£49.99
UP-Rise 33 Messenger	£59.99
UP-Rise 38 Messenger	£69.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster	£29.99
UP-Rise 15Z Zoomster	£34.99
UP-Rise 34 Slingbag	£49.99
UP-Rise 43 Slingbag	£59.99
UP-Rise 45 Backpack	£69.99
UP-Rise 46 Backpack	£84.99
UP-Rise 48 Backpack	£94.99

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z	£49.99
Outlzaw 17Z	£59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breatheable fabric on back.

Adaptor 41	£59.99
Adaptor 46	£79.99
Adaptor 48	£89.99

Vanguard BIIN Range

BIIN 37 Slingpack	£29.99
BIIN 47 Slingpack	£39.99
BIIN 50 Backpack	£44.99
BIIN 59 Backpack	£54.99

Entire Vanguard range available!

Tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X	£89.99
Expedition 5X	£104.99
Expedition 6X	£119.99
Expedition 7X	£149.99
Expedition 8X	£169.99
Expedition 9X	£189.99

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75	£62.99
SpeedPack 85	£82.99

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X	£29.99
Velocity 7X	£39.99
Velocity 8X	£44.99
Velocity 9X	£49.99
Velocity 10X	£59.99

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder	£12.99
Lens Case Pro 50	£11.99
Lens Case Pro 100	£12.99
Lens Case Pro 200	£13.99
Flash Case Medium	£10.99
Flash Case Large	£11.99
Rain Cover Medium	£19.99
Rain Cover Large	£23.99
MAS Belt Medium	£19.99

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20	£128
Sling-O-Matic 20	£126
Digital Holster 50 V2.0	£66
Airport International V2.0	£258
Streetwalker	£109
Urban Disguise 50 V2.0	£141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black

The Hadley Pro £149.99

The 5 Series

A firm favourite with serious photographers the world over, the "5 Series" range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225	£229.99
Billingham 335	£239.99
Billingham 445	£259.99
Billingham 555	£289.99

More Billingham Bags

NEW Billingham f2.8	£139.99
NEW Billingham f1.4	£156.99
The Hadley Digital	£99.99
The Packington	£224.99
The Classic 550	£474.99

The 07 Range

New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107	£229.99
Billingham 207	£249.99
Billingham 307	£269.99

Billingham Accessories

Superflex Inserts (all)	£12.99
Shoulder Pads	£17.99
Tripod Straps	£15.99

Kata

Kata 3N1-10 £64.99
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £74.99
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £84.99
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-Tripod Holder £16.99
For Kata 3N1 bags

Kata 3N1-33 £119.99
Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

***IMPROVED* - Kata DPS Digital Rucksack**

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465*i* £59.99 DR-466*i* £64.99 DR-467*i* £69.99

DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445

DC-435	£29.99
DC-437	£32.99
DC-439	£36.99
DC-441	£39.99
DC-443	£42.99
DC-445	£49.99

Insertrolley

Compatible with many Kata bags £52

Press Reporter Bags

PR-420	£109.99
PR-440	£129.99
PR-460	£149.99

Kata Elements Covers

Protect your camera against the elements!

E-690 for Small DSLR	£36.99
E-702 for Large DSLR	£51.99
E-704 lens extensions	£55.99

Entire Kata range available!

LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99

L398A Deluxe III £134.99

RT-32 Radio Trigger Module	£89.99
Grey Card	£27.99
Profile Target SEPT2	£129.99

L208 TwinMaster
Analogue, incident and reflected, ambient light only
£74.99

L308S FlashMate
Digital, incident and reflected, ambient and flash light.
£149.99

L358 FlashMaster
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.
£219.99

GOSSEN

Gossen DigiSix £119.95

Gossen DigiFlash £139.95

Gossen DigiPro F
Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head
WAS £199.95
£169.95

FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available

Receiver & Transmitter	£49.99
Extra Receivers	£34.99

Yongnuo CTR-301P

Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.

Receiver & Transmitter	£29.99
Extra Receivers	£19.99

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch

Receiver & Transmitter	£24.99
Extra Receivers	£14.99

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560 also available soon! Please check website...

PocketWizard

Full range of Pocket Wizard cables stocked.

2x Plus II ~~£364~~ £299

1x MiniTT1 2x FlexTT5 ~~£699~~ £499

CAMERA STRAPS

Spider Holster

Black Widow	£39.99
Pro Kit	£109.99
Pro Dual Kit	£189.99

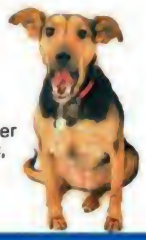
Sun Sniper

One	£39.99
Steel	£49.99
Pro	£59.99
Double	£129.99

Black Rapid

RS-7 Curve	£49.99
RS-W1 Women	£49.99
RS-SPORT	£59.99

Lowering the Cost of Photography



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As voted for by the readers of Amateur Photographer

TRIPODS, MONOPODS & HEADS

Manfrotto — Fantastic Tripod Package Deals !!!

XDB Package
496RC2 Ball Head
190XDB Aluminium Tripod
RRP: £164.95
Deal Price: **£99.99**
While Stocks Last !!!

XPROB Package
804RC2 Three Way Ball Head
055XPROB Aluminium Tripod
RRP: £259.95
Deal Price: **£159.99**
While Stocks Last !!!

MANFROTTO TRIPODS

190XPROB Tripod — Aluminium 3-section legs, Q90 column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm — £114.99

055XPROB Tripod — Aluminium 3-section legs, Q90 column
Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm — £129.99

190CXPRO3 — Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm — £229.99

190CXPRO4 — Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm — £239.99

055CXPRO3 — Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm — £269.99

055CXPRO4 — Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm — £279.99

MANFROTTO MONOPODS

MM294A3 Monopod — Aluminium 3-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm — £34.99

MM294A4 Monopod — Aluminium 4-section
Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm — £39.99

695CX Monopod — Carbon Fibre 5-section
Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm — £143.99

679B Monopod — Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm — £35.99

680B Monopod — Aluminium 4-section
Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm — £47.99

681B Monopod — Aluminium 3-section
Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm — £49.99

MANFROTTO HEADS

492 Ball Head — non quick-release 1/4" thread
Weight: 0.12kg Load: 2.0kg — £31.99

234 Tilt Head — Ideal for monopods
Weight: 0.27kg Load: 2.5kg — £14.99

234RC Tilt Head — with RC2 quick release
Weight: 0.27kg Load: 2.5kg — £26.99

494 RC2 Ball Head — with RC2 quick release
Weight: 0.32kg Load: 4.0kg — £46.99

496 RC2 Ball Head — with RC2 quick release
Weight: 0.46kg Load: 6.0kg — £54.99

498 RC2 Ball Head — with RC2 q/release
Weight: 0.67kg Load: 8.0kg — £84.99

324RC2 Grip Action Ball Head — with RC2 q/r
Weight: 0.4kg Load: 3.5kg — £99.99

NEW MH054-Q2 Magnesium Ball Head — with RC2 q/r
Weight: 0.6kg Load: 10.0kg — £149.99

468MG RC2 Hydrostatic Ball Head — magnesium, with RC2 q/r
Weight: 0.65kg Load: 10.0kg — £199.99

804 RC2 Pan / Tilt — with RC2 quick release
Weight: 0.79kg Load: 4.0kg — £59.99

808 RC4 Pan / Tilt — with RC4 quick release
Weight: 1.42kg Load: 8.0kg — £104.99

410 Geared Head — with RC4 quick release
Weight: 1.22kg Load: 5.0kg — £149.99

056 3D Head — non quick-release 1/4" thread
Weight: 0.50kg Load: 3.0kg — £29.99

460MG 3D Head — magnesium, with RC2 q/release
Weight: 0.43kg Load: 3.0kg — £69.99

This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the **AltaPRO**'s Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at **ANY** angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.
Other features include: independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod — Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm — £119.99

AltaPRO 264AT Tripod — Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm — £129.99

AltaPRO 283CT Tripod — Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column.
Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm — £249.99

AltaPRO 284CT Tripod — Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column.
Weight: 1.80kg Load: 8.0kg Folded: 53cm Height: 160cm — £269.99

VANGUARD Package Deals

Alta+ 203AP £79.99 *(Alta+ 203 Tripod & PH12 Head)*
Alta+ 204AP £89.99 *(Alta+ 204 Tripod & PH12 Head)*
Alta+ 233AP £99.99 *(Alta+ 233 Tripod & PH22 Head)*
Alta+ 234AP £109.99 *(Alta+ 234 Tripod & PH22 Head)*
Alta+ 235AP £119.99 *(Alta+ 235 Tripod & PH22 Head)*
Alta+ 263AP £129.99 *(Alta+ 263 Tripod & PH32 Head)*
Alta+ 264AP £139.99 *(Alta+ 264 Tripod & PH32 Head)*

The Vanguard Alta+ range feature a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

VANGUARD MONOPODS

AP284 Monopod — Aluminium 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm — £39.99

AP324 Monopod — Aluminium 4-section legs
Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm — £46.99

CP284 Monopod — Caron Fibre 4-section legs
Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm — £99.99

VANGUARD HEADS

SBH30 Ball Head — Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg — £39.99

SBH50 Ball Head — Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg Load: 6.0kg — £49.99

SBH100 Ball Head — Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg Load: 10.0kg — £64.99

PH21 Pan / Tilt — 2-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg Load: 3.0kg — £34.99

PH31 Pan / Tilt — 2-way fluid head, magnesium, spirit level, quick release
Weight: 0.43kg Load: 5.0kg — £64.99

GH100 Pistol Grip — New for 2011, award-winning pistol grip ball head.
Weight: 0.75kg Load: 6.0kg — £89.99

PH22 Pan / Tilt — 3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg Load: 3.0kg — £39.99

PH32 Pan / Tilt — 3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg Load: 5.0kg — £69.99

This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

SHUTTER RELEASES

Hahnel Giga T Pro - NEW FOR 2010
Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF - NEW FOR 2010
Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hähnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TREKKING POLES

Trek-Tech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience – the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the **TrekPod**, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the **MagMount**.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a **MagAdapter**, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II ~~£94.99~~ **£69.99**
A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO ~~£164.99~~ **£119.99**
The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - ~~£309.99~~ **£219.99**
The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount — The original MagMount ball head. Weighing in a just 73g, it is capable of holding 4kg. £25.99

MagMount STAR — The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. £29.99

MagMount PRO — Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. £59.99

All **MagMount** ball heads come with two **MagAdapter** quick release plates. These are also available separately:

MagAdapter Light — £5.99
MagAdapter STAR — £9.99
T-Pod — Table-top tripod, complete with MagMount STAR ball head. £39.99

KOOD

C324 Monopod — Aluminium 3-section
Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm — £69.99

CF284 Tripod — Carbon Fibre 4-section
Weight: 1.69kg Load: 8.0kg Folded: 56cm Height: 160cm — £197.99

BH02 Ball Head — Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg Load: 6.0kg — £22.99

BH22 Ball Head — Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
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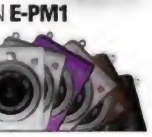

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40-150 F3.5/4.5 £99
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50 F3.5 PS M- box £299
50 F3.5 PS £249
65 F4 PS Boxed £199
65 F4 PS £149
110 F4 PS macro £279
135 F4 PS M- £279
150 F3.5 S £99
150 F4 PS £149
150 F4 PS M- Box £199
180 F4.5 PS £399
200 F4.5 PS M- box £199
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Plain Prism S Boxed £99
SQAI prism late £299
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CDS Chimney £99
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GS-1 + prism + 100 + 120 RFH £399
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Polaroid Back £39
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EOS 1 HS body £129
EOS S body £79
EOS 50E body £39
EOS 30E body £39
EOS 100 body £39
EOS 300 body £39
EOS 620 body £39
EOS 600 body £39
EOS500 body £39
EOS 500N body £39
10-22 F3.5/4.5 EFS £579
16-35 F2.8 L £839
17-35 F2.8 L £499
17-40 F4 L box £499
17-55 F2.8 EFS M- box £699
17-85 F4.5/5.6 box £199
18-55 F3.5/5.6 IS £99
18-55 F3.5/5.6 £79
20-35 F3.5/4.5 USM £199
24 F3.5 TSE £899
24-85 F3.5/4.5 U £179
24-105 F4 L IS U £649
28 F2.8 £149
28-90 F4.5/5.6 £79
28-105 3.5/4.5 U £169
28-135 F4.5/5.6 £239
28-200 F3.5/5.6 USM £249
35-70 F3.5/4.5 £69
35-135 F4/5.6 USM £129
50 F1.2 L box £999
50 F1.4 U M- box £269
50 F1.8 MKII box £69
55-250 F4.5/5.6 IS EFS £149
60 F2.8 EFS box £299
70-200 F2.8 L IS £1349
70-200 F4 IS L U £849
70-300 F4.5/5.6 IS £359
75-300 F4.5/5.6 IS £249
75-300 F4.5/5.6 MKIII M- £89
80-200 F4.5/5.6 II £69
85 F1.2 LII M- box £1399
85 F1.2 L M- box £1299

90-300 F4.5/5.6 £79
100 F2 U M £329
100 F2.8 USM box £359
100-300 F4.5/5.6 U M- £149
100-400 F4.5/5.6 L U box £939
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17-35 F2.8/4 EX DG £179
18-125 F3.8/5.6 OS £249
18-125 F3.8/5.6 £179
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580EX £269
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SB-E2 box £139
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F1 body early £199
A1 body £79
T90 Body £79
T70 Body £39
AE-1 P Chr £69
20 F2.8 FD £199
24 F2.8 £69
28 F2.8 £39
35-70 F3.5/4.5 £39
35-70 F4 £39
35-105 F3.5/4.5 £79
50 F1.8 £20
50 F3.5 Macro £99
50 F3.5 Mac + Tube £149
70-150 F4.5 £29
70-210 F4 £69
100 F4 Macro + tube £299
100-300 F5.6 £99
135 F3.5 £29
300 F4 hood/ filter £179
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Winder A £29
CANON FLASH USED
244T £29
277T £39
299T £49
300TL £49
CONTAX RF USED
G1 body Titanium £199
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TLA30 flash £39
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CL body £299
SF-20 blk box £99
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R4 body chr £199
LIGHTMETERS USED
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Sekonic L358 M- box £179
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45 F2.8 N M- Box £279
50 F4 Shift M- Box £399
50 F4 Shift £349
55 F2.8 N £199
70 2.8 C leaf £99
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80 F4 mac + tube £299
105-210 F4.5 ULD C £299
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210 F4 N M- £169
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AE prism 1000S £99
PD prism 1000S £99
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Plain Prism (645J) £39
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Polaroid back £39
120 insert £29
HA401 120 RFH Box £59
120 Back £39
Cable Rel Ad RC402 £20
645 Super Conn N £20
Angle Finder £79
Winder £79
MAMIYA TLR 6x6 USED
C330S body + WLF M- £299
C330 S Body + WLF £199

C330 F Body + WLF £169
65 F3.5 latest £229
135 F4.5 late £149
Poroflex £49
Hood £20
Paramender £79
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7II body exc++ £999
65 F4 box £579
80 F4 M- £699
150 F4.5 L M- £399
Panoramic kit £49
Polariser filter ZE702 £110
MAMIYA RB 6x7 USED
Pro S body £179
Pro S body scruffy £99
Prism early £99
Chimney £69
37 F4.5 fisheye £449
50 F4.5 serviced £249
127 F3.5 KL M- £299
140 F4.5 macro £299
180 F45.5 KL £249
180 F4.5 C £149
250 F4.5 KL M- box £299
Ext tube 1 £69
Ext tube 2 £69
Ext tube 45 mint box £99
Teleplus 2x conv £69
MAMIYA RZ 6x7 USED
RZ67 Pro II + 110 + RFH £799
RZ67 Pro II + 110 + RFH £699
RZ Pro + 90 + RFH £599
RZ Pro II body £349
RZ Pro body £199
250 F4.5 £199
No 1 ext tube £99
FE701 prism AE £299
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L Grip £79
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MINOLTA/SONY AF USED
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Dynax 800Si QD body £99
Dynax 7 Body £99
Dynax 800Si body £79
Dynax 5 body box £69
Dynax 700Si body £69
Dynax 600Si + VG600 £69
Dynax 60 body £49
Dynax 505Si Super b/o £49
Dynax 500Si or 505Si ea £49
Sony 18-70 box £79
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18-200 F3.5/6.3 VR £349
24 F2.8 M- box £299
24-70 F2.8 M- box £1099
24-85 F2.8/4 AFD £379
24-120 F3.5/5.6 VR G £199
28-80 F3.5/5.6 AFD £69
28-85 F3.5/4.5 £99
28-100 F3.5/5.6 G £79
28-200 F3.5/5.6 AFD £199
28-300 F3.5/5.6 ED VR £639
35 F1.8 G £159
50 F1.4 G £279
50 F1.8 AF G £149
50 F1.8 AFD £89
55-200 F4.5/5.6 AFS DX £129
70-200 F2.8 VRII M- box £1449
70-200 F2.8 VR £1299
70-210 F4/5.6 AF £89
70-300 F4/5.6 VR £359
70-300 F4/5.6 AF ED £149
80-200 F2.8 AFS box £849
80-200 F2.8 AFD N £699
80-400 F4.5/5.6 VR £999
85 F1.4 AFD M- £799
85 F3.5 AFD M- £359
105 F2.8 VR M- box £549
135 F2 DC box £649
200 F4 AFD mac £979
300 F2.8 AFS VR £3399
300 F4 non AFS £449
400 F2.8 AFS II £4499
500 F4 AFS VR £5299
500 F4 AFS I £3999
600 F4 AFS II M- £5299
TC14E £279
TC17EII £249
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10-20 F4/5.6 DC £349
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17-70 F2.8/4.5 DC £199
18-50 F2.8 EX DC £229
18-125 F3.8/5.6 £139
18-200 F3.5/5.6 DC £139
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24 F1.8 EX DG £279
24-70 F2.8 EX DG HSM £499
24-70 F2.8 EX box £349
30 F1.4 EX DC box £299
50 F1.4 EX DG £319
55-200 F4/5.6 DC Mint £69
70-200 F2.8 EX DGII £499
70-200 F2.8 EX £449
70-300 APO DG £139
70-300 APO mac £119
70-300 f4/5.6 DG £79
80-400 F4.5/5.6 OS £549
100-300 F4 EX £549
105 F2.8 EX DG £319
150-500 F5/6.3 DG OS £699
170-500 F5/6.3 DG M- £499
170-500 F5/6.3 £449
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1.4x conv EX DG M- box £179
1.4x conv EX £139
2x conv EX DG M- £179
2x conv EX £139
EM140DG ringflash £179
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18-200 F3.5/6.3 Dili £149
24-135 F3.5/5.6 box £149
28-200 XR Di mint box £129
28-200 F3.5/6.3 XR £79
28-300 F3.5/6.3 Dili VC £299
55-200 F4/5.6 Dili £49
70-300 F4/5.6 Di box £99
70-300 F4/5.5 A17 £99
90 F2.8 Di £289
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TOK 28-105 F3.5/4.5 £79
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SB-26 £79
SB-27 £49
SB-28 £99
SB-28DX £99
SB-29 ringflash £149
SB-30 £69
SB-50DX £49
SB-600 £179
SB-700 mint box £239
SB-800 box £239
SBR-200 £129
SC-17 £30
SD-8A box £79
SU-800 M- box £249
MB-10 (F90X) £29
MB-15 (F100) £69
MB-40 (F6) M- box £149
MC-30 £45
NIKON MF USED
FM2n body chr £299
FM2n body chr £249
FM2n body blk £299
FM2n body blk £199
F2 chr + DP1 Prism £279
F2 Blk + DP1 Prism £279
F2 + plain prism chr £199
F3 body box £279
F3 body £149
FE body black £89
FE body chr £69
18 F3.5 AIS £699
28 F3.5 Shift £449/549
28 F3.5 AI £99
35 F2 AFD M- box £199
35 F2.8 shift early £249
35-70 F3.5 AIS £99
35-105 F3.5/4.5 AIS box £199
50 F1.4 AI £169
50 F1.4 AI £99
100-300 F5.6 AIS £149
105 F2.5 AI box £179
135 F2.8 F Series £49
135 F3.5 AI £65
180 F2.8 ED AIS £299
300 F2.8 AIS £899
300 F4.5 AIS £199
300 F4.5 AIS dent flit £149
400 F3.5 ED AIS £1499
400 F5.6 ED AIS £799
500 F8 early £249
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TC200 converter £59
TC201 converter £99
TC300 Converter £99
SB-15 £39
SB-16 £79
SB-16A £79
SB-17 fit F3 £49
DW-3 WLF fit F3 £79
OLYMPUS OM USED
OM4Ti blk body M- £499
OM4Ti blk body £239
OM-4 blk body £149
OM-2N body chr £169
OM-1 body chr £99
OM-10 chr body £49
24 F2.8 £149
28 F3.5 £49
28-48 F4 £129
35-105 F3.5/4.5 £149
70-150 F4 £89
135 F4.5 mac M- box £249
F280 flash £69
Man ext tube 7 £24
Man ext tube 14 £24
Man ext tube 25 £24
Auto ext tube 14 or 25 each £39
PENTAX 35mm AF USED
MZ5N body £79
MZ20 body £29
MZ30 body £29
10-17 F3.5/4.5 M- £329
12-24 F4 M- box £499
15 F4 ED AL DA Mint unused £459
16-45 F4 DA £199
17-70 F4 AL SDM DA Mint unused £379
18-55 F3.5/5.6 £49
18-250 F3.5/6.3 M- box £299
21 F3.2 AL DA Mint unused £389
28-70 F4 AL £79
43 F1.9 slv M- box £449

50 F1.4 D FA Mint unused £279
60-250 F4 SDM £799
80-320 F4.5/5.6 £99
AF200G Mint unused £89
360FTZ flash £169
500FTZ flash £99
SIGMA PKAF USED
8 F4 EX M- box £329
10 F2.8 mint unused £399
10-20 F4.5/5.6 EX DC £329
12-24 F4.5/5.6 EX M- £399
18-50 F2.8 EX DC mac £199
24-70 F2.8 EX DG mint £339
24-70 2.8 EX £229
28-200 F3.8/5.6 UC £79
28-300 F3.5/6.3 DG £179
50 F2.8 EX DG M- £179
150-500 F5/6.3 DG mint £649
TAM 18-200 XR Dill £139
TAM 90 F2.8 £249
TOK 20-35 F2.8 ATX £249
Kenko ext tube set box M- £139
PENTAX 35mm MF USED
LX + FA1 £249
P30 body £69
28-50 F3.5/4.5 PK £69
35-70 F3.5/4.5 PK £49
40-80 F2.8/4 PK £69
55 F1.8 £49
50 F4 macro PK £129
135 F3.5 compact PK £49
300 F4 £199
Vivitar ext tubes PK £39
Rear converter PT62 £69
Auto bellows including copy attachment £169
Auto ext tube set box £69
PENTAX 645AF USED
645NII body £599
645N body £299
120 insert £79
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55 F2.8 M- £299
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135 F4 Leaf £249
150 F3.5 EX++ £269
200 F4 box £199
200 F4 £149
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2x converter £199
Ext tube set £99
120 Insert M- box £69
PENTAX 67 USED
67II + AE prism + 105 £999
67II + AE prism £899
67 MU + metered prism + 105 F2.4 latest £699
67 MU body just serviced £299
75 F4.5 latest box £249
75 F4.5 shift £449
100 F4 mac latest £449
135 F4 mac early £149
150 F2.8 early £139
165 F2.8 £149
165 F4 leaf £329
200 F4 latest £299
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300 F4 latest £379
Wooden grip II £119
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Elinchrom 500 twin kit £499
Elinchrom D-Lite twin head kit £599
TAMRON ADAPTALL USED
90 F2.8 mac 1:1 172B £179
500 F8 Mirror £169
TRIPODS USED
Manfrotto 028B £139
Manfrotto 055XPROB £99
Manfrotto 055CLB £69
Manfrotto 144 £49
Manfrotti 190XPROB £79
Manfrotti 190CXPRO4 £179
Manfrotto 441 carb fib £169
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Bessa R body silv £299
Bessa L body silv £129
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105mm F3.5 E ..... E++ £89
105mm F4.5 PE Macro ..... E++ £249
135mm F4 PE ..... E++ £249
150mm F3.5 E ..... As Seen / Unused £39 - £149
200mm F4.5 E ..... As Seen / Unused £79 - £249
200mm F4.5 PE ..... E+ / Unused £129 - £279
200mm F5.6 E ..... E++ £129
250mm F5.6 E ..... As Seen / E++ £79 - £159
250mm F5.6 PE ..... E++ £199
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Polaroid Mag E ..... E+ / E++ £25 - £75
Polaroid Mag EI ..... Unused £59
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GS1 Complete ..... E+ £349
GS1 Body Only ..... E+ / E++ £129 - £199
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150mm F4 PG ..... E++ £139
200mm F4.5 PG ..... E++ £199
250mm F5.6 PG ..... E++ / Unused £249 - £299
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Polaroid Mag G ..... E+ / E++ £29 - £69
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110mm F4 PS Macro ..... E+ / E++ £199 - £249
150mm F3.5 S ..... As Seen / E++ £39 - £99
150mm F4 PS ..... As Seen / Mint £69 - £199
200mm F4.5 PS ..... Exc £149
200mm F4.5 S ..... E+ / E++ £129
250mm F5.6 PS ..... E++ £249
2x Teleconverter S ..... E+ / E++ £69 - £99
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AE Prism Finder S ..... E+ / E++ £99 - £149
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EOS 1 + E1 Booster ..... As Seen £139
EOS 1 Body Only ..... Exc / E++ £79 - £179
EOS 3 Body Only ..... As Seen / E++ £99
EOS 30 Body + BP300 Grip ..... E++ £99
EOS 30 Body Only ..... E+ / E++ £49 - £79
EOS 30E Body Only ..... As Seen £39
EOS 33 + 28-90mm ..... E+ £89 - £109
EOS 33 Body Only ..... E++ £69 - £79
EOS 5 + VG10 Grip ..... E+ / E++ £49 - £69
EOS 5 Body Only ..... Exc / E++ £49 - £59
EOS 5 QD Body Only ..... E+ / E++ £59 - £69
EOS 50 + BP50 Grip ..... E++ £49
EOS 50E + BP50 Grip ..... E++ £59 - £69
EOS 50E Body Only ..... E+ / E++ £39 - £59
EOS 600 + 28-70mm EF ..... As Seen £39
EOS 3000 Body Only ..... E+ / E++ £19 - £25
EOS 3000N Body Only ..... E++ £25
EOS 3000V Body Only ..... E++ £20 - £29
EOS 300V Body Only ..... E+ / E++ £35 - £39
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14mm F2.8 L USM ..... E++ £1,000
15-85mm F3.5-5.6 IS USM ..... E++ £459
17-85mm F4-5.6 IS USM ..... E++ £239
18-55mm F3.5-5.6 EFS ..... E++ £59
18-55mm F3.5-5.6 IS EFS ..... Mint- £99
20mm F2.8 USM ..... Mint- £279
20-35mm F2.8 EF L ..... E+ £349
20-35mm F3.5-4.5 USM ..... E++ / Mint- £159 - £169
24mm F2.8 EF ..... Mint- £289
24mm F3.5 L TSE ..... E+ / E++ £799 - £839
24-70mm F2.8 L USM ..... E++ £829
24-105mm F4 L IS USM ..... E++ £659
28-135mm F3.5-5.6 IS USM ..... E+ / E++ £199 - £239
28-200mm F3.5-5.6 USM ..... E++ £199
28-300mm f3.5-5.6 L IS USM ..... E++ / Mint- £1,599 - £1,699
35-70mm F3.5-4.5 A ..... E++ £29
35-70mm F3.5-4.5 EF ..... E+ £39
55-250mm F4-5.6 IS USM ..... E++ £149
60mm F2.8 EFS Macro ..... Mint- £279
70-200mm f4 L USM ..... E++ £299
70-300mm F4.5-5.6 DO IS USM ..... E+ / E++ £629 - £699
80-200mm F4.5-5.6 EF ..... E+ £49
90mm f2.8 TSE Shift ..... E++ £799
100-300mm F4.5-5.6 USM ..... Mint- £99
100-400mm F4.5-5.6 L IS USM ..... E++ £949
180mm F3.5 L Macro USM ..... E++ £899
200mm F1.8 L USM ..... Exc £1,699
200mm F2.0 L IS USM ..... Mint- £4,199
300mm F4 L IS USM ..... Mint- £949
300mm F4 L USM ..... E++ £599
400mm f4 DO IS USM ..... E+ £3,999
400mm f5.6 L USM ..... Mint- £949
Centon 500mm F8 Reflex ..... E++ £59
Samyang 500mm F6.3 Reflex ..... E++ £129
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Sigma 18-50mm F2.8 EX DC Macro ..... Mint- £239
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Sigma 18-125mm F3.5-5.6 DC ..... E++ £99
Sigma 18-200mm F3.5-6.3 DC OS ..... E++ £199
Sigma 20mm F1.8 EX DG ..... Mint- £299 - £319
Sigma 28-70mm F2.8 AF ..... E++ / Unused £99 - £109
Sigma 28-105mm F4-5.6 UC AF ..... E++ £69
Sigma 50-150mm F2.8 EX DC ..... E++ £299
Sigma 50-500mm F4-6.3 Apo DG HSM ..... E+ £499 - £549
Sigma 55-200mm F4-5.6 DC ..... Unused £69
Sigma 70-210mm F2.8 Apo ..... E+ / E++ £299
Sigma 70-210mm F3.5-4.5 Apo ..... Unused £89
Sigma 70-210mm F4-5.6 ..... E+ £29
Sigma 70-210mm F4-5.6 Apo AF ..... E++ £69
Sigma 70-210mm F4-5.6 UC AF ..... E+ £29
Sigma 70-300mm F4-5.6 APO Macro ..... Unknown £109
Sigma 70-300mm F4-5.6 Apo Macro Super ..... E+ / E++ £79 - £119
Sigma 100-300mm F4 EX APO DG ..... E++ £599
Sigma 120-300mm F2.8 EX HSM APO DG ..... E+ £1,099
Sigma 150-500mm F5-6.3 APO DG OS HSM ..... E+ £649
Sigma 180mm F5.6 Apo Macro ..... Unused £129
Sigma 300mm F4 Apo ..... E++ / Unused £199 - £259
Sigma 400mm F5.6 AF ..... As Seen / E++ £99
Sigma 400mm F5.6 Apo AF ..... E++ £349
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Tamron 28-300mm F3.5-6.3 XR Di VC ..... Mint £349
Tamron 70-300mm F4-5.6 Di Macro ..... E++ £99
Tamron 80-210mm F4.5-5.6 AF ..... E++ £39
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Zeiss 25mm F2.8 Distagon ZS ..... E++ £549
Zeiss 50mm F1.4 ZE ..... Mint- £429

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120mm F4 Apo Macro ..... E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar ..... E++ / Unused £599 - £949
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MFB-2 Polaroid Mag ..... E+ £99
MSB1 Flash Bracket ..... Mint- £179

Contax G Series

G1 Body only ..... E+ £179
16mm F8 G + Finder ..... E+ £999
21mm F2.8 G + Finder ..... E++ / Mint- £499 - £549
28mm F2.8 G ..... E++ £269
90mm F2.8 G ..... E++ / Mint- £129 - £169
TLA140 Flash ..... E+ / Mint- £39 - £59
TLA200 Flash ..... E+ / E++ £79 - £119

Contax SLR Series

N1 + 24-85mm ..... E++ £449 - £499
N1 Body Only ..... E++ £249
NX + 28-80mm ..... E++ / Unused £249 - £499
AX Body Only ..... Exc / E++ £179 - £299
RTS3 Body Only ..... E+ £399
RX Body Only ..... As Seen / E++ £149 - £249
S2 Body Only ..... E++ / Mint- £450 - £499
ST Body Only ..... E++ £299
RTS + Winder ..... E+ £149
RTS Body Only ..... E+ £125
Aria Body Only ..... E+ / E++ £169 - £199
167MT Body Only ..... E+ / E++ £85 - £99
159MM Body + W7 Winder ..... E++ £119
137MA Body Only ..... E+ £79
Preview Body Only ..... E+ / E++ £99 - £249
Yashica Dental Eye Set ..... Unused £179
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25mm F2.8 MM ..... E++ £349 - £399
28mm F2.0 MM ..... E++ £649
28mm F2.8 MM ..... E+ / E++ £199 - £229
28-70mm F3.5-4.5 MM ..... E+ / Mint- £199 - £279
28-80mm F3.5-5.6 AF ..... New £399
35mm F2.8 MM ..... Mint- £225
35-135mm F3.3-4.5 MM ..... E++ £599
45mm F2.8 AE ..... E++ £225
50mm F1.4 AF ..... E++ £499
50MM F1.4 MM ..... E++ £239
60mm F2.8 AE Macro ..... E+ / Mint- £439 - £499
70-300mm F4-5.6 AF ..... E++ / Unused £449 - £799
80-200mm F4 MM ..... E+ / Mint- £279 - £339
135mm F2 (60 Year Edition) ..... Unused £2,499
135mm F2.8 AE ..... E+ £129 - £149
135mm F2.8 MM ..... E++ £199
180mm F2.8 MM ..... E+ / E++ £249 - £449
200mm F2 MM ..... Mint- £3,249
200mm F3.5 AE ..... E++ £169
300mm F4 MM ..... E+ / E++ £299 - £349
Schneider 28mm F2.8 PC ..... E++ £599
TLA20 Flash ..... E+ / E++ £29 - £39
TLA280 Flash ..... E++ / Mint- £79 - £99
TLA30 Flash ..... As Seen / E++ £20 - £39
TLA360 Flash ..... E++ £179 - £199
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Olympus EP-L1 + 14-42mm ..... E++ £249
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Panasonic G2 Body Only ..... E++ / Mint- £249 - £269
Panasonic GF-1 Body Only ..... E++ / Unused £229 - £239
Panasonic GF-2 Black Body Only ..... Mint- £239
Panasonic GH1 Body Only ..... Mint- £319 - £329
Samsung NX10 + 18-55mm ..... Mint- £239
Samsung NX100 + 20-50mm + EVF10 Finder ..... Mint- £279
Sony NEX3 + 18-55mm + HVL-F75 Flash ..... E++ £249
Sony NEX5 + 18-55mm + Flash ..... E+ / Mint £279

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Canon EOS 1DS MkII Body Only ..... E+ £899
Canon EOS 1DS Body Only ..... E++ £749
Canon EOS 1D MKIIN Body Only ..... As Seen / E++ £599 - £949
Canon EOS 1D MkII Body Only ..... E+ £649 - £799
Canon EOS 20D Body Only ..... E+ / E++ £189 - £219
Canon OS 400D + 18-55MM ..... E++ £249
Canon EOS 350D + 18-55mm ..... E+ £199
Canon EOS 350D + BG-E3 Grip ..... E+ £219
Canon EOS 350D Body Only ..... E+ / E++ £179
Canon EOS 300D + BG-E1 Grip ..... E++ £169
Canon EOS 300D Body Only ..... E++ £139
Fuji S5 Pro Body Only ..... Mint- £549
Fuji S3 Pro Body Only (I/Red) ..... E++ £399
Kodak DCS 520 Body Only ..... As Seen £349
Leica Digital Modular R ..... E++ £2,450
Nikon D2H Body Only ..... As Seen £299
Nikon D1X Body Only ..... Exc / E+ £299 - £349
Nikon D5000 Body Only ..... Mint- £349
Nikon D300 Body Only ..... E++ £699
Nikon D200 Body Only ..... E++ £379 - £399
Nikon D100 + MB-D100 Grip ..... E++ £199
Nikon D80 Body Only ..... E+ / E++ £179 - £279
Nikon D70 Body Only ..... As Seen / E+ £129 - £159
Nikon D50 Chrome + 18-55mm ..... E+ £199
Nikon D40 Body Only ..... Mint- £179
Olympus E1 + HLD-2 Battery Grip ..... E++ £249
Olympus E1 Body Only ..... E+ £179
Panasonic L1 + 14-50mm ..... E++ / Mint- £599
Pentax K5 Black Body Only ..... Mint- £629
Samsung GX1L Body Only ..... E++ £129

Hasselblad H Series

H1 Body + AE Prism + Magazine ..... E++ £1,399
150mm F3.2 HC ..... E++ £1,349 - £1,399
1.7x H Converter ..... Mint- £699
HM 16/32 Magazine ..... E+ / Mint- £169 - £369
HMi100 Polaroid Mag ..... E++ £129 - £149

Hasselblad V Series

503CW Complete ..... E++ £1,799 - £1,899
503CX Complete ..... E+ £1,049
501C Complete + PME51 Prism ..... E++ £1,499
500CM Classic Complete ..... E++ £1,099
500CM Complete ..... E+ / E++ £649 - £949
553ELX Chrome Body Only ..... Mint- £749
500ELX Black Body Only ..... E++ £449 - £450
903SWC Complete ..... E+ £2,699
Arc Outfit ..... E++ £2,250
30mm F3.5 CFi Fisheye ..... E++ £2,999
40mm F4 C T* BLACK ..... E+ £599
50mm F4 C Black ..... E+ £239
50mm F4 C Chrome ..... As Seen £149
50mm F4 CF ..... E++ £450
50mm F4 CFi ..... Ex Demo £1,899
50mm F4 Classic ZV ..... Unused £2,999
60mm F3.5 C Black ..... Exc £399
60-120mm F4.8 FE ..... E+ / E++ £699 - £749
100mm F3.5 CF ..... E+ £399
120mm F4 CF Macro ..... E+ / E++ £799 - £849
135mm F5.6 C Macro ..... E+ / E++ £249 - £349
135mm F5.6 S Planar ..... E+ / E++ £219 - £249
150mm F2.8 FE ..... E++ £699
150mm F4 C Black ..... E+ / E++ £249 - £299
150mm F4 CF ..... As Seen / Mint- £249 - £499
150mm F4 CFi ..... Ex Demo / Mint- £799 - £1,499
180mm F4 CF ..... E+ / E++ £499
250mm F4 FE ..... E+ / E++ £549 - £599
250mm F5.6 C Black ..... E+ / E++ £225 - £299
250mm F5.6 C Chrome ..... Exc / E+ £99 - £199
250mm F5.6 C Super Achromat ..... E++ £2,399
250mm F5.6 CF ..... E+ / E++ £499
350mm F5.6 C Black ..... Exc £349
1.4x E Converter ..... Mint- £449
1.4x PC Mutar Converter ..... E++ £949
2xE Converter ..... E++ £279
Cambro 2x Converter ..... E++ £49
Vivitar 2x Converter ..... E+ £45
Teleplus 2x MC6 Converter ..... Mint- / Unused £49 - £75
70 Chrome Mag ..... E+ £39
A12 Black Mag ..... E++ £99
A12 Chrome Mag ..... As Seen / E+ £59 - £99
A16S Chrome Mag ..... E+ £69
A24 Black Mag ..... E+ / E++ £49 - £129
A24 Chrome Mag ..... Exc / E++ £49 - £125
A24 TCC Black Mag ..... E+ £139
E12 Chrome Mag ..... E++ £249 - £279
E24 Black Mag ..... E+ / Mint- £199 - £229
Phase One H10 Back ..... E+ £499
Pola Combi 80/100 Mag ..... E+ £49
Polabasic Mag ..... E++ £75
Polaplus Mag ..... E++ £69
Polaroid 100 Mag ..... E+ / E++ £35
Focus Screen Adapter SWC/M ..... E+ £129
HC1 Prism ..... E+ £39
HC4 Prism ..... E+ £129
NC2 Prism ..... Exc £35
PM Prism ..... E+ / E++ £149
PM5 Prism ..... E+ £199
PM90 Prism ..... Exc / Mint- £179 - £299

Hasselblad Xpan Series

Xpan II + 45mm F4 ..... E++ / Mint- £1,899 - £1,999
90mm F4 ..... Mint- £399
49mm Centre Filter ..... E++ £149

Leica M Series

M9 Black Body Only ..... Mint- £4,199
M8.2 Black Body Only ..... E+ £2,299
M8 Black Body Only ..... E++ £1,699
M8 Chrome Body Only ..... E+ £1,699
M6 Platinum + 50mm F1.4 ..... Mint £6,499
M6 Jubilee Set ..... Unused £3,999
M6 0.72x Titanium Body Only ..... Mint- £1,450
MP 0.58x Chrome Body Only ..... Mint- £2,199 - £2,299
M7 0.72x Black Body Only ..... E++ £1,499
M7 0.72x Chrome Body Only ..... E++ £1,450 - £1,499
M7 0.85x Black Body Only ..... E++ £1,499
M6TTL 0.72x Chrome Body ..... E+ £949
M6 0.72x Chrome Body Only ..... E++ £799
M6 0.85x Black Body Only ..... E++ £799
M4 Chrome Body Only ..... E+ £599 - £699
M3 Chrome Body Only ..... E+ £499 - £549
M2 Chrome Body Only ..... E+ £449 - £599
M1 Chrome Body Only ..... E+ £399
MD2 Black Body Only ..... E+ £349
MDA Chrome Body Only ..... E+ / E++ £299 - £499
CL + 40mm F2 ..... E+ / E++ £549 - £699
Konica Hexar RF Body Only ..... E++ £499
21mm F2.8 Asph M Black ..... E++ £1,999
28mm F2.8 M Black ..... E+ / Mint- £699 - £999
35mm F2 Asph M Black 6bit ..... Mint- £1,799
50mm F1.4 Asph M Black 6bit ..... Mint- £1,999
50mm F1.4 Chrome ..... Exc £699
50mm F1.5 Summarit ..... As Seen £299
50mm F2 Rigid Chrome ..... As Seen £399
50mm F2.8 Elmar ..... E++ £299
50mm F2.8 M Chrome ..... E++ £599
90mm F2 Black ..... E+ / E++ £499 - £649
90mm F2.8 Chrome ..... Exc £299
90mm F4 Collapsible ..... Exc £199
90mm F4 Collapsible ..... E+ / E++ £225 - £299
90mm F4 Elmar ..... E+ £199
90mm F4 Elmar C ..... E+ / E++ £249 - £349
90mm F4 Elmar E39 ..... E+ / E++ £199 - £349
90mm F4 Lightweight Elmar ..... E+ / Mint- £399 - £450
135mm F2.8 M Black ..... As Seen £225 - £250
135mm F4 Black ..... E+ £349 - £399
135mm F4.5 Chrome ..... As Seen / E+ £95 - £125
Minolta 28mm F2.8 M Rokkor ..... E++ £399
Voigtlander 50mm F1.1 VM ..... Mint- £899
50mm Chrome Viewfinder ..... E++ £249
A42 Swing Polariser ..... E++ £85
Angle Finder M ..... E++ £149
Finder 21/24/28 Viewfinder - Black ..... E++ £249
Handgrip M ..... E++ £79
M8 Handgrip - Chrome ..... E++ £79
M8.2/M9 Hand Grip - Silver ..... E++ £125
M8.2/M9 Hand Grip - Black ..... Mint- £139
Large B&S Head ..... E++ £65
Motor M ..... E++ £249
MR Chrome Meter ..... As Seen £59
Table Tripod ..... Mint- £39
Universal Polariser M ..... Mint- £199

Leica R Series

R3 Gold + 50mm F1.4 ..... Unused £1,699
R9 Anthracite Body Only ..... E+ / Mint- £899 - £1,099
R9 Black Body Only ..... E++ £999 - £999
R8 Chrome + Motordrive ..... E++ £699
R8 Chrome Body Only ..... E+ / E++ £349 - £449
R7 Black Body Only ..... E++ £349
R7 Chrome Body Only ..... E+ £299
R6.2 Black Body Only ..... E++ £699 - £749
R6 Black Body Only ..... E+ / E++ £399 - £449
R5 Black Body Only ..... E+ / E++ £299 - £349
R5 Chrome Body Only ..... E++ £349
RE Black Body Only ..... E+ £219 - £249
R4 Black Body Only ..... E+ £125 - £159
R4S Model 2 Black Body Only ..... E++ / Unused £249 - £499
R3 MOT + Winder ..... E+ / E++ £199 - £299
R3 MOT Body Only ..... E+ / E++ £149
R3 Electronic Body Only ..... E+ £159
SL2 Anniversary Body Only ..... E++ £649
SL MOT Black Body Only ..... E++ £299
SL Chrome + 50mm F2 (Dummy) ..... E+ £150
SL Chrome Body Only ..... E++ £249
16mm F2.8 Fisheye ROM ..... E++ £599
28-70mm F3.5-4.5 R 3cam ..... E+ / E++ £249 - £349
28-70mm F3.5-4.5 ROM ..... E++ £349
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645E Body Only ..... E++ £279
Super Body Only ..... E+ £75
1000S Complete + PD Prism ..... E+ £199
1000S Body + WLF ..... E++ £149
45mm F2.8 C ..... E+ / E++ £129 - £149
45mm F2.8 N ..... E++ £199
50mm F4 C Shift ..... E+ / E++ £299 - £399
55mm F2.8 N ..... E++ £149
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80mm F2.8 Leaf Shutter ..... E+ £139
80mm F2.8 N ..... E+ £49
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150mm F2.8 A ..... E++ £249
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210mm F4 C ..... As Seen / E++ £59 - £139
300mm F5.6 C ..... Exc £99
500mm F5.6 C ..... E+ £299
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135N Super Mag ..... E++ / Mint- £75 - £85
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AE Prism Finder (FK402) ..... As Seen / Mint- £49 - £99
AE Prism Finder N ..... E+ £129
CDS Prism Finder 645 ..... As Seen £39
Prism Finder N ..... E++ £119
Prism Finder 645 ..... As Seen / E+ £29 - £39
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140mm F4.5 C Macro ..... E+ £179
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180mm F4.5 C ..... As Seen / E++ £69 - £149
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250mm F4.5 W ..... E+ / E++ £149 - £225
250mm F4.5Z ..... Mint- £219
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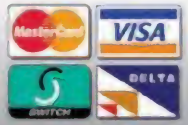

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OM1N Black + 50mm F1.8 ..... E+ £79
OM1N Chrome + 50mm F1.8 .. As Seen / E+ £49 - £79
OM1N Chrome Body Only ..... As Seen / E+ £65 - £79
OM1 Chrome Body Only ..... E+ £69
OM40 Black + 50mm F1.8 ..... E+ £79
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150mm F3.5 A ..... Unknown / E++ £229
200mm F4 A ..... E+ £129
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220 Insert ..... E+ / E++ £30 - £59

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55mm F4 SMC ..... E+ / E++ £249 - £259
75mm F4.5 Shift ..... Exc £299 - £329
100mm F4 SMC Macro ..... Mint- £449
135mm F4 Macro ..... E+ £149
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165mm F2.8 ..... As Seen / E+ £99 - £199
200mm F4 ..... E+ / E++ £139 - £199
200mm F4 Takumar ..... Exc / E++ £99 - £199
300mm F4 ..... E+ / E++ £179 - £349
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Sigma 18-250mm F3.5-6.3 DC OS ..... Mint- £269
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Tamron 28-200mm F3.8-5.6 XR ..... Mint- £89 - £119
Tamron 28-300mm F3.5-6.3 XR Di ..... E++ £159
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150mm F4 HFT ..... E++ £249
150mm F4 PQ ..... E++ £549
250mm F5.6 HFT ..... E++ £329
350mm F5.6 HFT ..... E+ £349 - £499
2x HFT Converter ..... E+ / E++ £79
120 Insert ..... E+ / E++ £15 - £20
120 Magazine (6006) ..... Exc / E++ £59 - £89
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Bessa R3M Black Body Only ..... E++ £499
Bessa R2M + 50mm F2 ..... Mint- £699
Bessa R2A Black Body Only ..... E+ £349
Bessa R2 Olive Body Only ..... E++ £299
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35mm Finder Black Metal ..... Mint- £119
50mm Black Finder ..... E++ £95
Screw-M Adapter 28/90mm ..... Unused £29
Screw-M Adapter 28/90mm ..... E++ £29
Screw-M Adapter 35/135mm ..... E+ £15
Screw-M Adapter 35/135mm ..... E++ £29
Trigger Winder ..... E++ £89

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E-5 Body Only

- 12.3MP 4/3 Hi Speed Live MOS sensor
- Dust & splashproof magnesium alloy body
- In body image stabilisation system
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- 100 - 6400 ISO

SRP £1499 Ffordes price £1379

Lenses/Accessories for 4/3rds

	SRP	Now
8mm f3.5 fisheye	949	749
7-14mm f4 ED	2039	1599
9-18mm f4/5.6	639	529
11-22mm f2.8/3.5	1019	699
9-18mm f4/5.6	639	529
14-35mm f2 ED	2449	1789
14-42mm f3.5/5.6	279	179
18-180mm f3.5/6.3	569	409
25mm f2.5 pancake	275	229
50mm f2 macro	754	599
50-200mm f22.8/3.5 SWD	1326	959
70-300mm f4/5.6	459	309
90-250mm f2.8 ED	6330	4599
300mm f2.8 ED	7965	5699
EC14 1.4x converter	468	349
EC25 extension tube	172	139
FL36R flashgun	299	239
FL50R flashgun	499	419
SRF-11 ringflash	799	599

Prices valid only while stocks last. E&OE.

Part Exchange Welcome

E-PL1 c/w 14-42mm

- 12.3 Megapixel Live MOS sensor
- Built-in I.S. with maximum 3 EV steps efficiency
- TruePic V image processor
- Dust reduction system • Art filters
- Auto recognition of common scenes with i-Auto
- HD video with stereo sound

E-PL1 + 14-42mm SRP £529 Ffordes price £299

E-P2 c/w 17mm + VF2

- 12.3 Megapixel Live MOS sensor
- Built-in I.S. with maximum 4 EV steps efficiency
- TruePic V image processor
- Electronic port to attach a range of accessories
- Dust reduction system • Mix and match art filters
- HD video with stereo sound and microphone port

E-P2 Black + 17mm + VF2 SRP £998 Ffordes price £599

E-PL3 c/w 14-42mm II + 40-150mm + FL-LM1

- 12.3 Megapixel Live MOS sensor
- Built-in Image Stabilisation
- 3-inch tilt LCD display • Wireless flash
- Extremely fast high-speed contrast AF
- Dust reduction system
- TruePic VI image processor
- HD video with stereo sound, DOF & art filters

SRP £679

E-PL3 + 14-42mm + 40-150mm + FL-LM1 Ffordes price £599

E-P3 c/w 14-150mm

- 12.3 Megapixel Live MOS sensor
- Built-in I.S. effective with all lenses
- TruePic VI image processor
- Electronic port to attach a range of accessories
- Dust reduction system • Wireless flash
- HD video with stereo sound, depth of field & art filters

E-P3 Black + 14-150mm SRP £1049 Ffordes price £999

Lenses for Micro 4/3rds

	SRP	Now
Panasonic 7-14mm f4 Lumix G	1224	1099
Panasonic 8mm G fisheye	745	639
Olympus 9-18mm f4/5.6 ED	529	449
Olympus 12mm f2 ED	739	595
Panasonic 14mm f2.5 Asph	377	299
Panasonic 14-140mm f4.5/5.8 G	889	749
Olympus 14-150mm f4/5.6 ED	629	499
Olympus 17mm f2.8 pancake	295	239
Panasonic 20mm f1.7 micro pancake G	369	289
Voigtlander 25mm f0.95 Nokton	899	833
Panasonic 25mm f1.4 DG Summilux	599	499
Olympus 40-150mm f4/5.6 ED Blk	299	229
Panasonic 45-175mm f4/5.6 G		379
Panasonic 45mm f2.8 macro D	712	579
Olympus 75-300mm f4.8/6.7 ED	799	629
Panasonic 100-300mm f4/5.6 OIS	589	459

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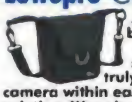
Lowepro Compact Courier 80



A smart and elegant shoulder bag specifically designed to fit the Sony® NEX series. It's a snug-fitting, lightweight, yet truly protective way to keep your camera within easy reach. It offers a 2-bags-in-1 solution. Wear it over your shoulder or across the body packed with a camera with 18-55mm attached lens, plus a pancake/16mm lens. In addition, you can remove the inner Mini Quick Case and carry your camera with just the attached 16mm lens for a truly minimal approach.

Compact Courier 80 £34.99
Compact Courier 70 £32.00

Lowepro Nova 170AW

No need to let the weather stop you from shooting—includes 360° All Weather Cover™ that protects your gear as you work. Sized to carry the most popular digital SLR's; lenses; memory cards and accessories. Utility features include: overflap lid to increase protection from the elements; dual memory card pockets on interior of lid; front accessory pocket; mesh side pockets; padded strap and cushioned grab handle tailored for comfort and durability; plus a belt loop so you can wear as a beltpack.

Nova 170AW Shoulder Bag £31.99
Nova 140AW Shoulder Bag £23.99
Nova 160AW Shoulder Bag £27.99
Nova 180AW Shoulder Bag SAVE £20 £39.95
Nova 190AW Shoulder Bag SAVE £20 £49.99
Nova 200AW Shoulder Bag SAVE £20 £53.99

Lowepro Photo Sport 200AW

Designed for those wanting a lightweight & protective backpack for their camera equipment. The cinch system for the camera compartment helps to prevent bouncing while you're in motion and there is reflective piping on the back for safety if out in the dark. An all weather cover is included. • *Capacity:* Up to a pro sized DSLR with a kit lens, flash, hydration reservoir (not included), personal items such as a hat, light jacket, trekking or ski poles, snack, cell phone, keys, etc. • *Size(Interior):* 19.5 X 9 X 23 cm. • *Size(Exterior):* 27 X 17 X 49 cm. • *Top Compartment Inner Dimensions:* 24 X 19 X 53 cm. • *Outer fabric:* N70D Triple RS with UTS coating PU 800mm WR, P150D 2 Way Span, N140D 2 Way Span 235g/yd, P600D 74T PU 800mm WR - Kolon. • *Interior Fabric:* N210D 110T PU 800mm WR, Velcro Hook/loop. • *Weight:* 1.3kg.

Photo Sport 200AW £SEE WEB
Photo Sport 100AW £SEE WEB

Seen a better price elsewhere
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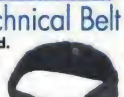
Lowepro Street & Field System

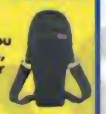
Lowepro Deluxe Technical Belt



Purpose built to carry a heavy load. the ergonomic and flexible design holds multiple SlipLock™ tabs for attaching any S&F™ or SlipLock™ compatible case or pouch (up to 11 total) and wraps around the body with a snug, yet comfortable fit. A raised backpad provides extra support just where you need it.

Deluxe Technical Belt S/M & L/XL £40.00

Lowepro Quick Flex Pouches



"Spring-loaded" flap design on this convenient accessory pouch keeps it partially and securely closed while you work. Its sloped shape speeds access, allowing you to grab a flash, radio or other accessory while you work. A built-in All Weather AW Cover™, a SlipLock™ tab, adjustable & removable shoulder strap, YKK zippers with large pulls and an interior pocket all feature.

Quick Flex Pouch 55 £40.00
Quick Flex Pouch 75 £45.00
Audio Utility Bag 100 £95.00
Filter Pouch 100 £25.00
Bottle Pouch £15.00
Technical Harness £45.00
Technical Vest £40.00
Light Utility Belt £50.00
Memory Wallet 20 £15.00
Phone Case 20 £15.00
Slim Lens Pouch 55AW £35.00
Slim Lens Pouch 75AW £40.00
Transport Duffle Backpack £80.00
Utility Bag 100AW £30.00
Lens Exchange Case 200AW £45.00

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Tamrac Aero 36

Designed to fit Micro Four Thirds cameras with a lens attached, an extra lens and accessories. It is also a perfect fit for a compact DSLR with a kit lens attached. Features a front pocket and two mesh side pockets to store accessories. Foam-padded compartment and foam-padded internal divider. Weather flaps. Carrying handle, belt loop & adjustable, removable shoulder strap.

Aero 36 Shoulder Bag SAVE £13 £22.95
Aero 50 Shoulder Bag SAVE £18 £31.00

Billingham Hadley Pro

Based on the immensly popular Billingham Hadley Original, the Hadley Pro has extra features; a carrying handle, a weatherproof zippered back pocket and the facility to accept AVEA pouches. The camera insert is removeable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accomodate A4 files and a small laptop.

MORRIS Save you £41

Hadley Pro £139.00
Hadley Small SAVE £25! £114.95
Hadley Large £138.95

Giottos NEW Vitruvian

Giotto's have designed the tripods with "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head, this makes the kits more compact & easier to carry. 8225/9225 most compact, max load 4Kg. 8265/9265 max load 9Kg.

VGRN8225 & 5310-630 SAVE £26 £349.00
VGRN8225 & 5400-652 SAVE £50 £379.00
VGRN9225 & 5310-630 SAVE £31 £219.00
VGRN8265 & 5501-652 SAVE £50 £449.00
VGRN9265 & 5501-652 SAVE £35 £299.00

Giottos MT9240B Tripod

Designed to comply with the restrictions on the amount and size of luggage that can be carried, particularly by air. Material - aluminium. Weight - 1.2kg. Folded height - 47cm. Min height - 35cm. Max height without centre column - 117cm. Max height with centre column - 139cm. Weight capacity - 3kg. Leg sections - 4

MORRIS Save you £19

MT9240B Tripod £64.97

Giottos MH7000-652 Head

Series 1 ball head; great for those who require fast and easy camera positioning. All three axes of movement are controlled by releasing one single locking lever, so when unlocked you can pan, tilt and level your camera in one easy movement.

MORRIS Save you £9

MH7000-652 Ball Head £46.95
MH7001-652 Ball Head SAVE £8 £41.95
MH7002-652 Ball Head SAVE £7 £37.95

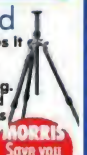
Benbo Trekker 3 Kit

Has improved leg castings that ensure better locking of the main joint. Higher grade leg tubes for smoother operation when extending the legs. A higher grade of paint that ensures a professional and contemporary look. It also folds up to a more compact size enabling easier transportation. The swivel joint at the top of the centre column can be fully adjusted through 180° offering even more flexibility when positioning the camera. Max load: 8kg. Max height: 150cm. Closed height: 84cm. Weight: 2kg (including head and bag).

MORRIS Save you £17

Trekker MK3 Tripod Kit £129.90
Number 1 Tripod Kit SAVE £35 £194.95
Number 2 Tripod Kit SAVE £15 £244.95

Gitzo GT1542T Tripod



A compact, lightweight tripod that makes it tremely portable and great for when space is limited. Manufactured from 6X carbon fibre it is durable & hard wearing. It can deal with a 7KG load capacity and the unique way it folds in on itself makes it even smaller when folded. Weight 1KG. Max load 7KG. Min height 22cm. Max height 149cm. Leg sections 4. Closed length 42.5cm.

MORRIS Save you £55

GT1542T Traveller Tripod £484.95

Delkin Fat Gecko Mount

The Fat Gecko suction cup mount allows users to secure cameras to motorcycles, cars, trucks, airplanes, or any other smooth surface. The blend of rugged design and ease of use makes it the optimal choice for use in all motorsports. Fat Gecko's suction cups are so strong they can hold an eight pound camera and the double knuckle design and 2" extension tube allow for 360° tilt, 360° turn & 360° rotation for all the best filming angles in any activity.

Fat Gecko Suction Mount SAVE £15 £54.90
Fat Gecko Gaitor £29.99
Fat Gecko Mini SAVE £5 £24.85
Fat Gecko Bike SAVE £13 £36.95

Delkin Memory Card Totes

Can protect up to 8 SD Cards in numbered slots. The case itself is weather resistant so the contents are protected from spills, moisture or corrosion. The case itself is very rugged and tough, so protects your cards from impact damage.

Delkin SD Card Tote £6.49
Delkin CF Card Tote Holds 8 CF £6.49

Blue Crane Training DVDs

In order to master your camera all you need are these training DVDs and about two hours. You will gain the confidence and knowledge to create the images you desire. All topics are arranged in chapters, so you can move at your own pace and easily go back to revise. Versions available for most makes and models of DSLR - ring or see web for titles.

Blue Crane Training DVD £22.99

Interfit Strobies

EFX Kit includes...
2 x Honeycombs grid - 20° & 30°
1 x Snoot, 1 x Velcro strap,
1 x Bounce card set,
1 x Honeycomb bounce tube
1 X Soft carry case.

Strobie EFX Kit SAVE £6 £74.90

Portrait Kit includes...
1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barndoor set,1 x Snoot, 1 x Honeycomb,
1 X Soft Carry Case

Strobie Portrait Kit SAVE £20 £109.95

Please note that to use these Strobies kits with your own flashgun, you will also need...

Strobie Flex Mount (all fits) £6.99

Black Rapid RS5 Strap

MORRIS Save you £6

The Black Rapid RS-5 Strap with FastenR-3 is the most innovative and unique camera strap ever to hit the market. The R-Strap is worn diagonally across the torso from shoulder to hip and is adjustable to fit most photographers.The pad has a mesh underside for comfort and breathability. Our locking FastenR connects the R-Strap to the tripod socket located on either the camera body or the lens.Once connected, the camera hangs upside down, resting securely at your side or in the small of your back, with the lens pointing behind you. When you're ready to take the shot, the camera quickly glides up the strap into a shooting position.

Black Rapid RS5 Strap £62.99
Black Rapid RS4 Strap + FastenR3 £52.99
Black Rapid RS7 Strap + FastenR3 £54.95
Black Rapid RSDR1 Double Strap £130.00
Black Rapid RS Sport Strap £65.00
Black Rapid RSW1B Strap + FastenR3 £65.00
Black Rapid FastenR3 £12.95
Black Rapid Joey 1 Small Pocket £19.95
Black Rapid Joey 1 Medium Pocket £21.95
Black Rapid BRAD Accessory £16.95

MORRIS still stock B&W Film, B&W Printing Papers and all the Chemicals you need for your darkroom

Holga 135TLR Camera

Incorporates all the features that Holga is famous for. It's a plastic medium format style camera yielding classic lo-fi photos with the shadowy vignettes and unpredictable light leaks. It is what you need to experience a waist level viewfinder, twin-lens shooting style, while letting you enjoy the convenience of the 35mm format.

Holga 135TLR Camera £39.95
Holga 35mm Compact Camera £34.95

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Holga 120GCFN Camera

This camera has developed a cult following for art photography. It's simple construction and lens means that pictures often display vignetting, blur, light leaks and other distortions. This is perfect for surrealistic or impressionistic scenes for landscapes. Also portrait, still life or street photography.

Holga 120GCFN Camera £49.95

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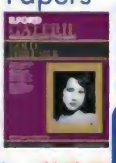
Ilford Galerie Inkjet Papers



Gold fibre silk paper has a barium sulphate base which produces a long tonal range for dramatic photography. The Enhanced baryta media offers creamy whites and velvety blacks. It is 310gsm and has excellent archival properties thanks to the optimum combination of baryta photo base and coating.

A4 Pack 10 Sheets £12.95
A4 Pack 50 £42.95 A2 Pack 50 £149.95
A3+ Pack 10 £34.95 A3+ Pack 50 £89.95

Smooth Pearl and Gloss papers feature the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. The high density heavyweight base has a natural photographic white tint to produce prints with excellent colour gamut and high sharpness.

A4 Pack 100 £36.95 A4 Pack 250 £74.95
A3 Pack 25 £25.95 A3+ Pack 25 £28.95
6x4 Pack 100 £16.95 7x5 Pack 100 £21.95

X-Rite ColorMunki Display

Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intuitive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.

Colormunki Display £117.95

X-Rite ColorMunki Photo

- RGB & CMYK printer calibration.
- Monitor calibration as well.
- Small, compact & easy to use.

Color Munki Photo is the essential all-in-one colour control solution for photographers, combining speed, accuracy and a uniquely simplified approach in a convenient portable package. ColorMunki Photo is the first solution in its price range that actually reads spectral data rather than purely emulating it, offering accurate monitor-to-print matching.

ColorMunki Photo £277.00

X-Rite Colorchecker Passport

- Everything you need in one package.
- Designed for use on the move.
- Pocketable, durable case.

The Color Checker Passport is a must have for any serious photographer and offers the first stand alone camera DNG profiling and RAW workflow solution for use within any RAW file editor. It consists of three photographic targets plus camera calibration software on DVD providing you with effortless colour control.

Colorchecker Passport £72.95

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the "remote" input. The Hama wireless remote control features a two-stage release key, which is autofocus, and release. You press the release for 3 seconds for the time exposure.

Hama For Canon RS80-E3 SAVE £26 £24.95
Hama For Canon RS60-E3 SAVE £24 £24.95
Hama For Nikon MC-DC2 SAVE £15 £24.95
Hama For Nikon MC-DC1 SAVE £24 £24.95
Hama For Nikon MC-30 SAVE £24 £24.95
Hama For Sony SAVE £24 £24.95

Hama Wired Remotes

Hama For Canon RS60-E3 SAVE £8 £8.95

Above also fits some Pentax/Samsung models

Hama For Canon CA-2 SAVE £12 £13.95
Hama For Nikon MC-DC1 SAVE £14 £11.95
Hama For Nikon MC-30 SAVE £15 £14.95
Hama For Sony SAVE £10 £15.95
Hama For Panasonic SAVE £5 £11.95

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Hama Photoelectric Trigger

The Hama "DCCSystem" base IR remote release with photoelectric detector is perfect for wildlife photography. Via the integrated 1/4" (6.4 mm) thread, the receiver and transmitter can be positioned on separate tripods in a freely selectable distance (up to 5m depending upon light). Requires you to purchase a cable dedicated to your camera.

DCC System Photoelectric Trigger £79.99
DCC System Camera Cable £9.99

Kood Square Filter System

A range of the most popular filters are in stock, including graduated in blue, grey, tobacco and sunset. We also keep ND x8, circular polariser & strong diffuser filters alongside holders and adapter rings. All filters are compatible with Cokin 'P' system, some sample prices below.

Kood Graduated Filters Each £9.95
Kood Strong Diffuser £9.95
Kood Circular Polariser £26.95
Kood Filter Holders £3.87
Kood Adapter Rings Each £4.99

Ansmann Digicharger Pro

Provides short charging-times and contacts that are adjustable both horizontally and vertically make it possible to charge nearly all Li-Ion battery packs. An additional feature means the "Pro" can be used as an energy source for USB MP3 or computer devices. It is equipped with an LCD display, can be used worldwide (adaptors for EU, UK and USA are in the set) or in-car. ANSMANN provide a 3 years warranty.

MORRIS Save you £10

Digicharger Vario Pro £19.87
Ansmann AA Rechargeable x4 2850MAH £13.95
MaxE AA Rechargeable x4 2500MAH £17.00
Ansmann AAA Rechargeable x4 800MAH £7.95

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Canon EOS 600D + 18-55mm IS

Class-leading 18-megapixel resolution, user-friendly design, and the entire EOS family of lenses and accessories at your disposal. The EOS 600D lets nothing stand in the way of your photography.

Our Price £639.00

Nikon D5100 + 18-55mm VR

The D5100 is a high-performance D-SLR designed to stimulate your creative side and help you create still images and movies like no other.

Our Price £594.99

Canon Powershot S100 IS

The PowerShot S100 uses Canon EOS sensor know-how and the latest DIGIC 5 processor to deliver exceptional images even in low light. With an f/2.0 lens, RAW and GPS this is an expert compact with impact.

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OLYMPUS E-PL3 + 14-42mm

12.3 Megapixel sensor teamed with an extremely fast high-speed contrast AF. Offering innovative design in an ultra-compact body including a 3-inch tilt LCD display, ideal for shooting from tricky angles.

Our Price £525.00

• Digital SLRs •

Canon EOS 550D + 18-55mm IS — Our Price £569.99 (SRP £709.00)	Canon EOS 600D + 18-135mm IS — Our Price £794.98 (SRP £909.00)	Canon EOS 7D Body Only — Our Price £1,179.00 (SRP £1,699.99)
Nikon D3100 + 18-55mm VR — Our Price £399.95 (SRP £579.99)	Nikon D7000 Body Only — Our Price £799.99 (SRP £999.99)	Nikon D300s + FREE 750GB HDD — Our Price £1,099.99 (SRP £1,369.99)
Olympus E-PM1 + 14-42mm — See web for price (SRP £449.99)	Pentax K-7 +18-55mm — Our Price £629.00 (SRP £1,020.99)	Pentax K-5 Body Only — Our Price £749.00 (SRP £859.99)

• Compact Digital Cameras •

Canon Digital IXUS 310 HS — Our Price £258.00 (SRP £299.00)	Canon PowerShot S95 — Our Price £299.99 (SRP £399.00)	Canon PowerShot G12 — Our Price £419.00 (SRP £539.00)
Fujifilm FinePix S2800HD — Our Price £129.00 (SRP £234.99)	Nikon Coolpix S3100 — Our Price £89.99 (SRP £119.99)	Nikon Coolpix P500 — Our Price £299.99 (SRP £399.99)
Panasonic Lumix DMC-TZ20 — Our Price £249.99 (SRP £349.99)	Panasonic Lumix DMC-LX5 — Our Price £359.99 (SRP £489.99)	Samsung ST30 Black — Our Price £59.00 (SRP £129.99)

• SLR Lenses •

• Nifty Fifties •

Canon EF 50mm f/1.8 II	£94.99
Nikon AF-S 50mm f/1.4 G	£293.99
Sigma 50mm f/2.8 EX DG Macro	£257.00

• Popular Macro Lenses •

Canon EF-S 60mm f/2.8 Macro	£364.99
Canon EF 100mm f/2.8 USM Macro	£433.99
Nikon AF-S 60mm f/2.8 Micro ED	£409.99
Nikon AF-S 105mm f/2.8 VR Micro	£612.99
Sigma 70mm f/2.8 EX DG Macro	£359.00
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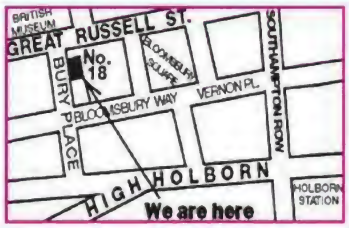

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ROGER HICKS

When you close your eyes and just think about a picture, the 'smell' of a print can bring memories tumbling back

IF YOU stick your nose close enough to them, photographic prints have a smell of their own. Silver-halide colour prints smell strongest, especially when they're fresh, but even black & white prints have a distinctive odour. When pictures get old, of course, there's a sort of mustiness to them, the odour of nostalgia.

But that's not what I'm talking about. Nor am I talking about what old-timers disparagingly call 'sniffing the print', the modern equivalent of which is 'pixel peeping' – looking very closely at improbably big enlargements in search of technical flaws or lack of sharpness. No, I'm talking about the smell you get when you close your eyes and just think about the picture, the subject matter, the technique, the image, the way it relates to your own memories, expectations and predilections.

For example, you see a black & white picture of the interior of a church or temple and you smell the slightly damp, cold stone. Or you see a colour picture of the sea under a bright Mediterranean sky and smell the salt. Or you see a photograph of a pattern of sun and shade upon the walls in an ancient city and smell the dust, along with a robust and antique approach to drains and sewerage.

Although I say 'smell', other senses are engaged, too. Strain your ears in an old abbey and you can hear distant footfalls of other visitors. You may even imagine the shuffling steps of monks on their way to matins or compline, or the faint echoes of plainsong. Let your skin relax, and you can feel the sea breeze upon it; or even without relaxing, you can feel dusty stone under your fingertips, chilly in the abbey, sun-warmed on the beach. And without straining your ears at all in the city, you can hear car horns, bicycle bells, the curiously irritating and very noisy drone of an unsilenced moped.

At least, you can if you have (in the words of Mae West) 'been things and seen places'. Of course, there are plenty who have never even seen the sea, and others who have never been more than a few miles from it. Nor are these people necessarily poor. In the United States, in particular, there are plenty who have never seen a building more than a couple of hundred years old. But show me a picture of New York and, if it's any good, I'll hear the sirens, smell the steam rising from the manhole covers in the roads, choke on the exhaust fumes.

Now, this may appear the exact opposite of advice I have been known to give in the past. Repeatedly, I have cautioned people to remember that a photo which is an *aide-mémoire* for them, bringing memories tumbling back, cannot have the same effect on other people. The other people had not just finished walking along a familiar street, hand in hand with a new love or an old one. They had not smelled the wood smoke on the air, or watched the sun set over the sea. They had not been there.

> **'They did not have the same experiences in the same place at the same time, but it is quite likely they have had similar experiences, perhaps even in the same place but at a different time'**

And yet, although they had not been there, there is very good chance that they had been somewhere similar. They did not have the same experiences in the same place at the same time, but it is quite likely they have had similar experiences, perhaps even in the same place but at a different time. There is a principle of universality at work, of shared humanity.

Movie-makers rely on this. So do writers. They show us something that is close enough to our own experience that we can imagine what it was like to be there. If 'there' does not (and cannot) exist, they enable us to imagine what it might be like to be there if it did exist. We can fly with Luke Skywalker of *Star Wars* fame, or walk the streets of Terry Pratchett's Ankh-Morpork, the greatest and grubbiest of cities.

This also explains, at least in part, why some things appeal to us more than others. For example, 'reality television' isn't. I've seen quite a lot of reality, and read about lots more, and 'reality television' doesn't accord with much of it so I have absolutely zero interest in it. On the other hand, although I've never been to Ankh-Morpork on the Discworld, I have walked down many of its streets in other cities, from Bristol to St Petersburg, from New York to Paris.

So, in order to find out why a picture works or doesn't work, maybe we'd do better to ask about universality and shared experience than about composition, exposure and sharpness. We may surprise ourselves. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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CONTENTS

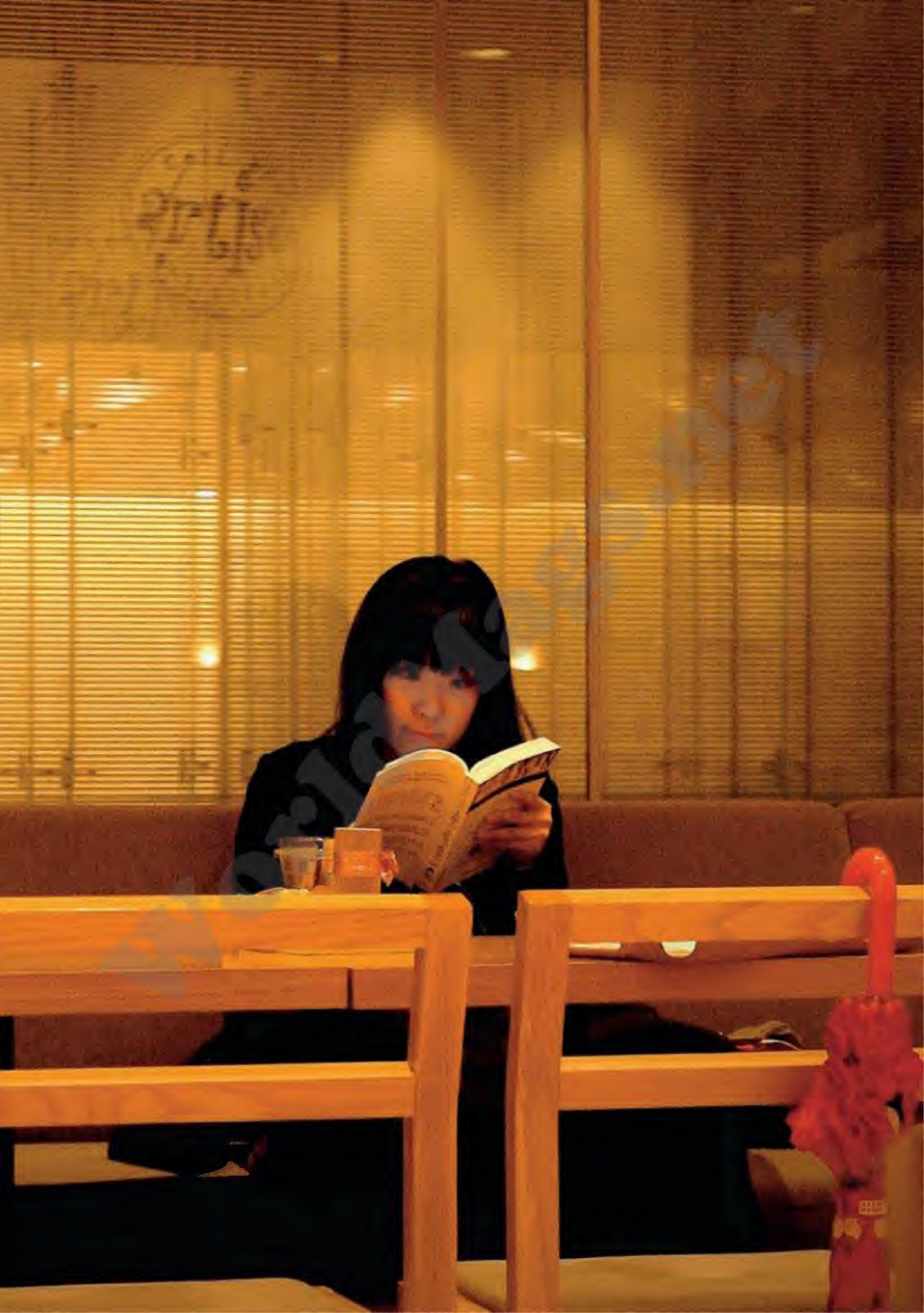
6 ADVANCED PRACTICE
8 THINKING PHOTOGRAPHY

12 EQUIPMENT
14 CAMERAS
20 LENSES
25 TRIPODS

26 EXPOSURE MODES
30 WHITE BALANCE
34 METERING AND EXPOSURE
38 RAW VS JPEG
42 SHARPENING
46 COLOUR CONTROLS
50 NOISE

52 CONCEPTS
54 STORIES AND IDEAS
56 CROPPING
58 USING THE VIEWFINDER
60 DRAWING ATTENTION
64 COMPOSITIONAL MISTAKES

66 FINAL NOTES



ADVANCED PRACTICE

WHEN setting out to become a great chef, many of us spend a good deal of time deliberating over the scales and measuring cups we think will accelerate our journey. We might hold a tape measure to the butter to ensure exactly the right amount goes into the cake, and buy the biggest, shiniest oven in which to bake it. Yet when you see a great chef at work, you might notice that the constituents of the creation are not measured in milligram parts but in splashes, pinches, handfuls and dashes. With experience the chef knows how much is enough, and it is touch, sight, smell and taste that explain how well things are coming along.

The redundancy of the 5ml spoon is not just a matter of it being displaced by a sharp eye and a good memory, but with the mechanics of cooking learned, the chef wants to concentrate on the concept of the dish rather than counting the grains of salt that have gone into it. The chef doesn't have to make the same dish in exactly the same way each time, though he could, because he likes to experiment a little and tailor to the mouths that need to be fed. The dish is not about its ingredients but about the idea of its maker, about the flavours he wants to create, the smells and what he wants his guests to experience.

In photography, we too have the distractions of tools and technicalities, and in truth we also have to serve our time to learn the significance of their purposes and how we might use them. It is the easiest thing in the world to spend all our time on these matters without considering the concepts and ideas that will really make the difference between a great picture and one of little consequence. We do not all aspire to be great masters of our craft, but even for those with simple ambitions a measure of new success will do wonders for the satisfaction. Progress creates confidence, creativity and, above all, enjoyment.

With this small book, I hope to help you to move on in your photography. In the early stages of our photographic lives we expect to be told what to do but, as we develop, the intuition for exploration and personal development begins to come from within. As we engage more fully with the craft, our sense of vision and purpose becomes enhanced and we find that suddenly our pictures can communicate with strangers, when before they couldn't even remind ourselves what made us stop to capture them.

Even before the technicalities are down pat, we can begin to exercise the brain and really think about what we are doing. We no longer stop with mouth open at a beautiful view but begin to dissect it a little in the pursuit of that magical element that caught our attention in the first place. With that identified, we can then start the process of packaging it for transportation to the eyeballs of all those lucky people who will get to see our photographs.

In short, this book is about taking control, finding your voice, and improving your pictures so they can engage your viewers and fans in a more powerful way.

I really hope you find it useful.

Damien Demolder

Thinking photography

Have a clear idea of what you want to show from the start

IF YOU were to build a chest of drawers for your bedroom, you would probably at least make a sketch before taking your saw to the planks of timber. To start without planning would surely lead to disaster: drawers that don't fit their apertures and perhaps a base smaller than the top. No one would attempt to get underway without at least a moment's consideration of what the finished product should look like. You would design, determine the materials and decide which sort of joints and handles would suit it best, to make sure that the finished article matches its practical and aesthetic requirements.

A similar level of planning is needed before pressing the shutter button if the picture you create is to make you happy. You can't blindly point your lens at an interesting scene and expect to be able to convey anything significant to a viewer. You have to take a moment or two to get things straight in your own mind – what is it that you like about the scene that is making you want to photograph it?

Obviously, different types of photography allow varying amounts of time for these deliberations, but

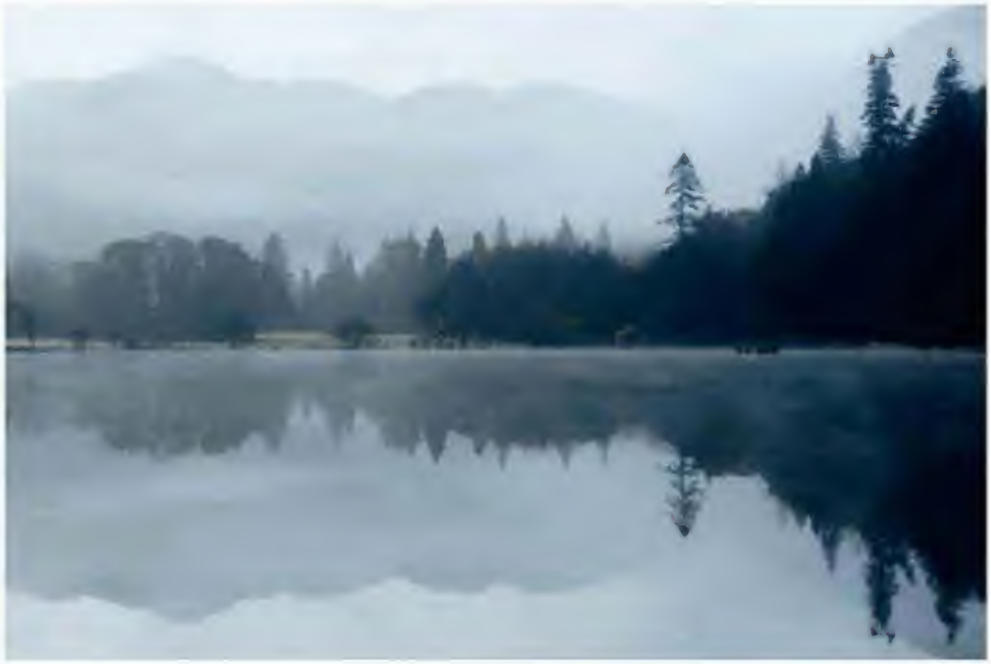
Right: Simple elements with a clear story

Below: A strong pattern broken by silhouettes

The Hammers are bottom of the Pre-
mier League having lost 3-0 at Liver-
pool on Saturday in one of their worst
displays of the season.
to strengthen the team.
In an interview with Standard Sport
three weeks ago, joint owner David
Sullivan set the manager a target of
seven points from four matches (nine
really devastated, we are all really
sad about the Birmingham game. We
know how well we controlled the
game but that's football."
Lee however scored after 17 minutes
while some inspired goalkeeping
from Ben Foster kept Chelsea out.
Mike added: "They had one chance
and it wasn't even a chance – it was
just a long ball and a knockdown. It's
just crazy and we don't know what to

ultimately time does not really lend much of a hand. If you are a sports photographer you need to react quickly as the action unfolds, but planning will have put you in the right position for when it starts.

Likewise, a landscape photographer will be ready and waiting for the best light, and the news reporter will have the flash and aperture set for the type of subject that might just appear. Thinking about it as the moment unfolds will probably mean you are missing it.



NOT TAKING THE PICTURE

A wise man once told me that a good photographer knows when not to take the picture. You may be looking through the viewfinder and you know that the shot isn't right, that it isn't communicating what you want to say. Once you are able to realise that it's not right, you are already halfway towards fixing it – or just walking away.

This doesn't mean 'take fewer pictures', but rather 'don't waste your time on uninteresting ones'. Ask yourself the following: Would I put this on the wall/enter it into a competition/show it to my friends/put it in my portfolio? If the answer is 'no', you might question the point in making the exposure. Pick up your tripod and head off to find a better view.

IDENTIFY THE SUBJECT

It is easy to assume that all subjects are objects – a person, a tree, the cat – but a subject could just as easily be a patch of light, the wind or a particular sense of atmosphere.

Above: The cool blue reflections of early morning

Left: Wind-blown grasses set against a sea shore

I suspect that in many cases a photographer's attention is drawn by a concept or emotional connection but, in failing to recognise it, an object in the scene is instead identified as the most important element.

Already things have gone wrong, and there is little likelihood that the original trigger for the picture will ever be conveyed to anyone looking at the final print. You have to spend time thinking about why you stopped, and what it is in the scene that will communicate that reason.

You might, for instance, come across a scene with a winding river that leads to a snow-capped mountain on a wild and windy day. The wind is blowing the grass and trees and filling the view with movement. You must decide what to show. Do you choose a short shutter speed to cancel the motion and show the detail of the mountain? Or do you select a shallow depth of field and focus on the grass, throwing the mountain out of focus and blurring any movement with a 1/15sec shutter speed?

When I saw this scene on a cold winter's morning, I was immediately struck by the shadows formed on the frosted glass as people walked by. That is what caught my eye – the shadows – and that is what I photographed. The finished image leaves no doubt what it is I want you to look at. The frosted panel is very graphic, and the silhouetted person adds to that graphic feel. I've also used the background – the wall and the sky – to maintain the simple theme of lines and shapes. One of the reasons the person stands out is because it is the only curved shape in the image: everything else has square edges.

Too often we fight the weather conditions, overcoming them to produce static images where perhaps, with more appreciation and attention, we could create pictures that appeal more directly to the senses and emotions rather than just the factual side of the brain. When you stand on the hill you can smell the fresh air, get buffeted by the wind, feel the sun on your face and hear the birds. Those sensory responses form what it feels like to be there – and it is those things that we must capture with our cameras.

WHAT DO YOU WANT TO SHOW?

When an object or scene catches your eye, there is usually a particular something that is interesting about it. It could be the way the light is being reflected, or the way that one part stands out from the rest. It could be its texture revealed at a certain angle, that a shape is echoed by another, that the lines all lead in one direction or that the colours blend peacefully or clash with violence.

It could be one of all manner of reasons, or even more than just one, but it is important to recognise that there was something that made you stop. You need to acknowledge that something, consider it, mull it over and present it in such a way that it will have the same eye-catching effect in print as it did on the day.

A simple contrast of straight lines and curves, light and shade

Equipment

I HAVE a copy on my desk of the Photography Year Book 1974. It is a book that showcased the best of both amateur and professional work that year, and contains excellent, if stylistically dated, photographs of sport, landscapes, portraits, reportage and, of course, a fine selection of naked ladies.

This was a year in which Nikon professionals might have been using the Nikkormat F2, and amateurs the FT. Those in the Canon camp may have been sporting the FTb-N for fun, or the F-1 if they were pros. Striking technology that year included the Canon Datematic – a camera that could print the date on your negatives. My point in telling you this is to remind you that in the 'olden days', even before the dawn of autofocus, people could make great pictures. There are actually a few pages of colour work too. Imagine!

I don't want to stop you from going out and buying the latest camera, but rather to demonstrate that a lack of the latest is no barrier to taking good pictures. There has been a mass of progress in photographic equipment since 1974, but most is centred around making photography more convenient and open to a wider, and more casual, audience. In short, don't tell me you can't take good pictures because you don't have the right camera.

Cameras

There's not too much you actually need

TO BECOME an advanced photographer you need to be able to control apertures and shutter speeds, so make sure your camera lets this happen. Beyond that we are looking at incremental benefits and features that apply to certain particular types of photography or situations.

Over the next few pages we'll look at the different types of camera on the market and highlight the features to look for in each that will give all you require at your fingertips. You might be surprised by how little you need.

CAMERAS FOR LANDSCAPES

What we require in a landscaper's camera is pretty straightforward. If you are shooting conventional landscape-type images, your priorities should centre around drawing as much detail from the scene as possible.

To do this, we need a mixture of high pixel count and low noise performance in a camera that offers long shutters speeds and the ability to be mounted on a tripod – obvious I know, but mentioned to emphasise how little is required.

Shot from a bus on the spur of the moment, with a pocket compact camera

SENSOR SIZE

Sensor size in landscape work is only an issue in that it can have an indirect impact on noise, the view through the viewfinder and the use of wideangle lenses. Larger sensors tend to use larger pixels, which tend to be able to gather light more easily. The reduction in the amount of amplification needed as the digital signal is passed to the processor means that, generally, larger sensors produce less image noise than smaller sensors.

Even though landscape workers tend not to use high ISO settings, they do enjoy keeping the shutter open for extended periods to ensure the lowest ISO setting can be used. This generates long-exposure noise in images captured at 1/4sec or

longer. While long-exposure noise is just as damaging as high-ISO noise to smooth tones, cameras tend to able to deal with it more easily and effectively using what is known as 'dark frame subtraction'.

Professional landscape photographers will use the largest sensor they can, including those in medium-format cameras, and will be attracted to the highest pixel counts. Landscape pictures need to have the capacity for gross enlargement while maintaining smooth tonal shifts and the rendering of fine detail, and these things are most easily achieved with physically large and well-populated sensors. Having more pixels does not make you a more advanced photographer, but it does allow you to make larger prints and lends an ability to crop when needed.

Landscapes usually require excellent detail resolution

Having more pixels makes it easier to make big prints

If you are an advanced photographer, you may want to enlarge your pictures beyond 6x4in, so the pixel count of your camera will be important to you. If you follow the AP standard, which states that you need 300 pixels to make 1in of photo-quality print, you'll need 3000x2400 pixels, or 7.2 million pixels, to make a 10x8in picture.

A camera with an APS-C sensor that features a total of 14.6 million pixels can easily make a 16x11in print – and that is enough for most people. You can stretch your camera's resolution to make even larger prints, or simply get yourself a camera with a higher pixel count.

CAMERAS FOR STREET PHOTOGRAPHY

I enjoy street photography all year round, encompassing night work, pictures in the rain and early mornings. These conditions require high ISO settings, and of course I prefer images with low noise levels. You could then say that advanced pictures require a camera with good noise characteristics.

While technical quality is, of course, important in street photography, I've found that actually it is the handling characteristics of a camera that ultimately determine how useful it is. In this kind of work a camera will be dormant for long periods, but then required to come to life at a moment's notice. The start-up, or wake-up, time of the camera then becomes very important if you are to be able to react quickly to a fluid situation.

Obviously, you need to be familiar with your camera, but it also needs to present the features and functions you'll want to change so that they can be reached and adjusted very easily. You'll be moving from one scene to another, and every corner you turn will present a different set of metering conditions and a different level of brightness. I tend to keep the camera in aperture priority mode and rely on being able to access exposure compensation without taking my eye from the viewfinder. This allows me to react quickly to the light levels on my subject compared to the way the background is lit.

Good detail in low light is always more important than low noise levels

Quite often street scenes are about the way the light is falling and the way small areas are illuminated, and in these situations a camera's metering system is never going to get it right by itself. Before you buy a camera for street work, just check how easy it is to access exposure compensation when you're in a hurry.

The other feature you'll need to be able to access quickly is the ISO control. Walking from the street into a building, going into an underpass, or stepping into a covered market, you'll experience a massive range of brightness levels that you'll have to deal with immediately in order to not miss a moment.

In street photography you might set a small aperture with your wideangle lens and rely on depth of field for getting everything in focus. This is a traditional method that rangefinder users often adopt, but rather, I believe, as compensation for their manual-focus systems than it being the ideal way of working. These days we have plenty of wide-aperture, small lenses, and we will want to make the most of the limited depth of field that these can bring – helping to pick out a subject from a busy scene.

The combined effect of the small aperture and its narrow depth of field, and the speed at which street opportunities unfold and then disappear, means a camera with a fast

A rough guide to print sizes from a range of standard pixel counts

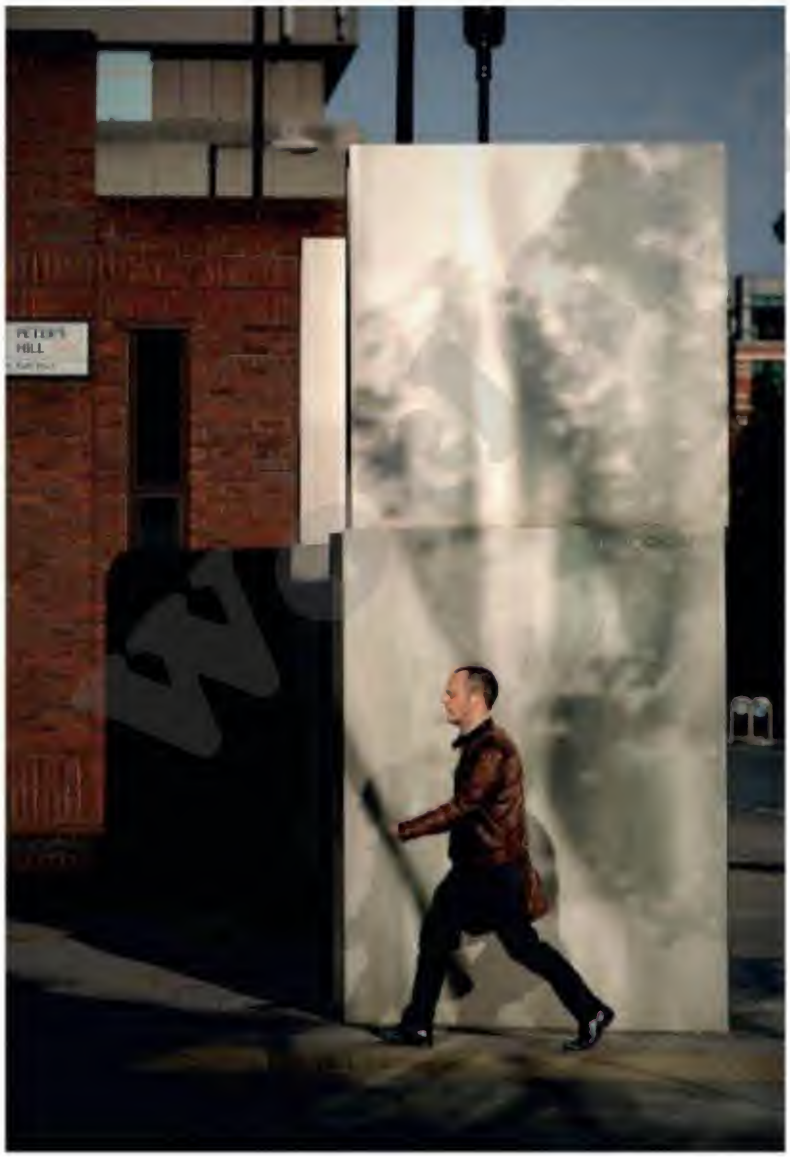
Effective pixel count	Sensor pixel dimensions	Print size at 300 pixels per inch	Print size at 200 pixels per inch
4 million	1625x2450	5.4x8.1in	8.1x12.25in
6 million	2000x3000	6.6x10in	10x15in
10 million	2736x3648	9.1x12.1in	13.7x18.2in
12 million	2832x4256	9.4x14.2in	14.2x21.3in
14 million	3050x4625	10.2x15.4in	15.3x23.1in
16 million	3264x4928	10.9x16.4in	16.3x24.6in
18 million	3456x5184	11.5x17.3in	17.3x25.9in
20 million	3648×5472	12.7x18.2in	18.2x27.4in
24 million	4032x6048	13.4x20.2in	20.2x30.2in
30 million	4425x6800	14.6x22.7in	22.1x34in

AF system is going to be very helpful. It's not just the speed to focus that's important, but also the speed at which the focus points can be manipulated to become live. You need to check all this in a camera shop before you buy the camera.

CAMERAS FOR WILDLIFE AND ACTION

The principal consideration for a camera that will be facing lots of fast-moving subjects, and subjects that pop out without any notice, is a good focusing system. You want a system that is able to find what you are looking at very quickly, and one that is then able to track it as it comes towards you or travels across the frame.

The cameras that do this best tend to be professional models that are designed specifically for this type of work – and which are therefore expensive. The alternative to such a camera, and this is a real alternative, is to shoot using manual focus. Focusing by hand might seem a slow way of doing things, but with some practice you will find that you can do it better and faster than an average automatic system. Much depends on the handling of the lenses you use, and how easy they make it to work manually, but in most cases the action is smooth and swift.



If you like decisive moments, you'll need a camera that reacts when you press the shutter

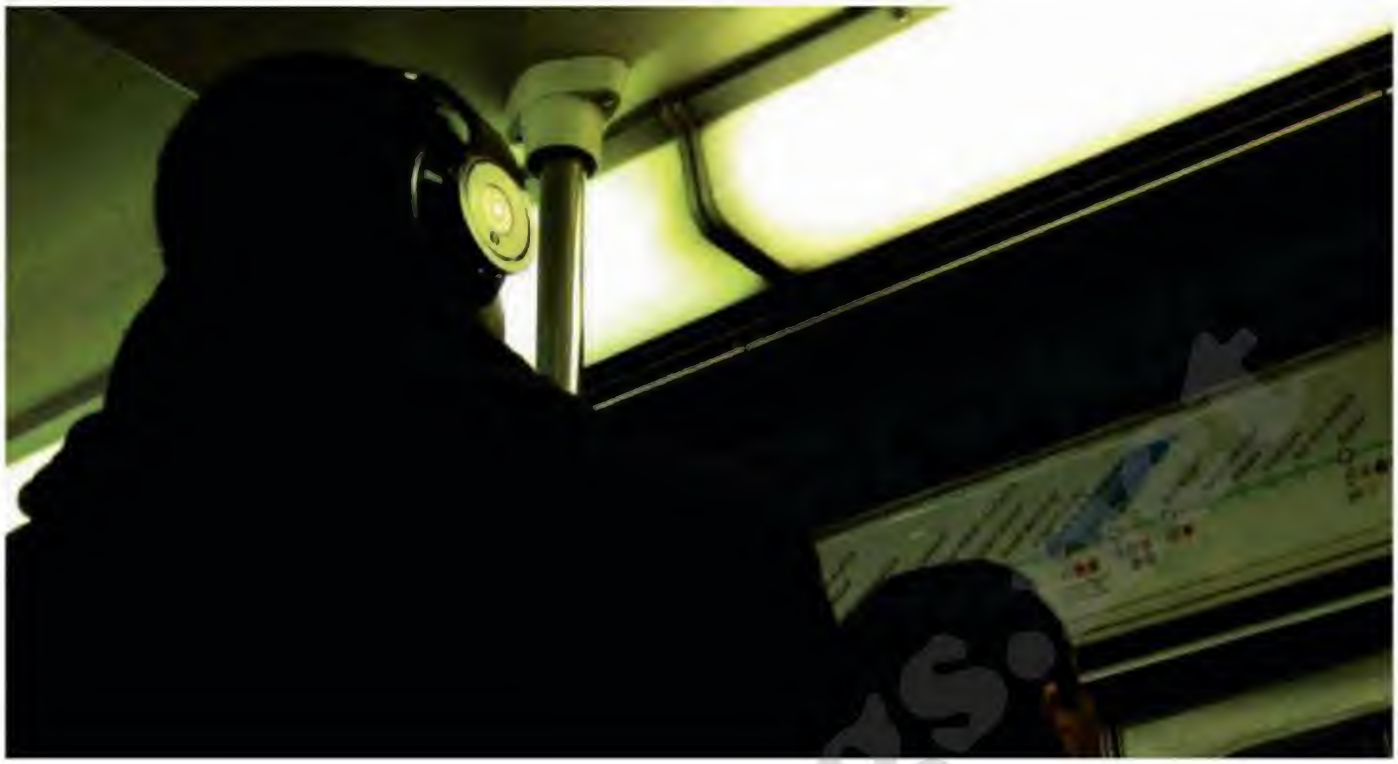
The advantage of focusing manually is that you don't have to rely on the camera knowing which part of the scene is the subject and which part of that subject is most important. If the hippo is facing away from you, but looking back, the camera will automatically aim for the closest part of the creature – its rear end – while it is probably the face that you want to be sharp. Equally, in a cycle race, the camera won't know which rider of the pack has been in the headlines recently. It will just aim for whoever is closest. Focusing manually gives you control and, in many situations, will prove to be the surest and fastest route.

Another consideration for action photographers will be the pixel count of the camera. On many occasions you'll find that you can't get close enough to your subject, whether to avoid scaring it or being eaten/run over, so cropping will be used to help the subject fill the frame. If you want to end up with a decent-sized image you will need to start off with a high-enough number of pixels that it won't matter when you lose some around the edges of the picture area.

DOES IT HAVE TO BE AN SLR?

The short answer to this question is 'no', and the long answer is 'it depends'. You certainly do not have to use an SLR camera to take advanced pictures, or very good pictures, but on occasion

Not all nature and wildlife involves fast-moving creatures



the advantages of such a camera will mean the difference between frequent success and frequent failure – and longer-term satisfaction.

Some compact cameras and compact system cameras are excellent and produce images of a very high quality. Being small and compact by nature, they lend themselves to being carried all the time. Certainly for street work, documentary reportage and portraiture they are ideal, but perhaps for sport they lack the AF speed, and for landscapes they can lack the absolute clarity of detail required.

Compact cameras can be used in confined spaces without anyone noticing

Good AF in low light makes an ideal street camera

Compact cameras tend to have smaller sensors, no matter how many pixels they have, and thus tend to record detail less clearly than the APS-C and full-frame sensors of DSLRs, which ultimately makes them less suitable for taking pictures that you will want to enlarge.

Compact system cameras have larger sensors and do record more detail, but at the moment they are less suitable for sport and action photography as electronic viewfinders and live view screens tend to black out after a picture is taken. Beyond that, compact system cameras have become very good indeed, and are powerful tools.

WHAT MAKES A GOOD COMPACT?

A compact that will keep an SLR-user happy should have aperture and shutter priority exposure modes, an easily found exposure compensation control, a short-range zoom for best quality and good noise performance in low light. It will be solidly made, quick to start up and work without delays between capture. Ideally, it will also record in both raw and JPEG formats. A hotshoe will add the possibility of vastly better flash pictures.

Barrelling has left the distant uprights really bent

Lenses

Isn't it about time you got your eyes tested?

OPTICAL quality must be a priority for the advanced photographer, especially for those working in colour. No matter how good the camera and sensor are, if they are delivered soft or distorted images from the lens they will not turn out good pictures. It is better to have only one lens of high quality, than to have every focal length covered by low-cost inferior optics.

The value of good lenses is often a contentious point as they are expensive, which excludes many people from ownership. The fact is, though, when you use a lesser lens you'll have to spend more time using software to correct its faults and you'll not be able to enlarge your images to the same extent without them looking soft. It's a truth that is easy to ignore when buying an optic, but one you will be reminded of every time you look at your pictures.

ZOOMS OR FIXED?

Zooms have come on a long way in the last ten years and present a good option even for serious photographers. They are convenient too, and save time and money compared with owning all the individual focal lengths necessary to cover the same range. However, zooms are more likely to suffer from curvilinear distortion and present the photographer with subjects with bent edges.

In general, the longer the range of the zoom, the more likely it is to suffer, especially those units that stretch from wide to telephoto positions. If you are going to use a zoom lens, consider short-range models, as they will be of much better quality.

While zooms are fine, fixed-focal-length lenses have a much greater potential for delivering best image quality. That isn't to say that fixed lenses don't suffer aberration, but these faults tend be easier to control in the simpler optical construction.

FAST APERTURES

You can pay quite a lot extra for a lens with an unusually wide maximum aperture – say, f/1.4 instead of the usual f/2.8. Lenses perform at their best when the aperture is closed by at least a couple of stops, so the benefit of a brighter aperture comes not so much when the lens is used wide open, but when it is closed by 2 stops yet still remains very wide – in this case, f/2.8. The cheaper version, which is at f/2.8 when wide open, must be closed to f/5.6 to access best quality, which makes quite a difference to our control of depth of field.

If you want extremely shallow depth of field, you must either buy the more expensive lens, or risk the poor quality of the f/2.8 lens wide open. The wider-aperture lens will be bigger and heavier, as

At f/4 on a f/1.4 lens, you can have quality as well as selective focus

Wideangle lenses can be used for portraits

well as more expensive, but if part of your photographic style relies on narrow bands of sharp focus, the price is worth paying.

FOCAL LENGTH VS SUBJECT MATTER

There is much talk about 'the right focal length for the job', and while in general there are particular lens settings that suit specific subjects, there is no reason that you must stick to the rules. The rules are not rules at all, but rather a guide to that which is most often done in conventional situations. And you don't have to be conventional.

Surely, you'd never use a wideangled lens for a portrait, though, would you? Well actually, yes, you might. A portrait does not have to be a head-and-shoulders picture; remember, you could be shooting the person in the context of a large room. It is not actually the focal length that is important when it comes to good guidance for portraits, but rather the distance between the camera and the sitter – as is the case with most subjects.

When you stand close to a person with one of your eyes open, their features are enlarged and exaggerated, but, when you stand back, their nose and ears appear much more in proportion. When you stand back with your camera, the person is further away from you so you need a longer lens to create a head-and-shoulders shot, but a wider angle to include

Your girlfriend will notice curvilinear distortion before you do. It'll make her look fat

Distortion fixed

Barrel distortion

their waist, their feet or the room in which they are standing. You see, it is the distance between you and the subject that defines how the person will look, and the focal length dictates how much of the scene you can get in the frame. Distance first, focal length second – don't get the priorities the wrong way round.

The same applies to every subject type – you don't have to use a wideangle lens for a landscape, and you don't have to use a telephoto optic for sport – it all depends on how close or far you want to be from what you are photographing.

HOW TO MAKE A LONG LENS LONGER FOR FREE

Here's a quick, cheap trick. When shooting wildlife, for example, you might be surprised by how long a focal length is necessary to fill your frame with the creature of your attention, to make it obvious that it is the subject of the picture. You might expect a 500mm lens would be enough, but when there is a leopard 100 yards away it will still look very small in the frame.

Wildlife photography, as with most sport, is most often shot with the camera in landscape orientation – leaving the greatest distance between frame edges on the horizontal axis and your leopard only occupying a small proportion of this space. However, if you turn the camera on its side, shooting in portrait orientation, suddenly the distance from left to right is dramatically reduced, and your leopard, still the same size in the frame, now takes up much more space on the horizontal.

This will leave you with more space at the top and bottom, which you can decorate with trees or sky to tell the viewer more about the environment, but the previously small subject is now much more dominant and clearly the subject. This makes you a much more creative photographer too, as you are not simply filling the frame with the head of the animal. Instead, you are attempting to demonstrate a wider perspective on the creature's life for the good folks back home.

It's a cheap trick, but one that is artistically, aesthetically and technically sound as well.

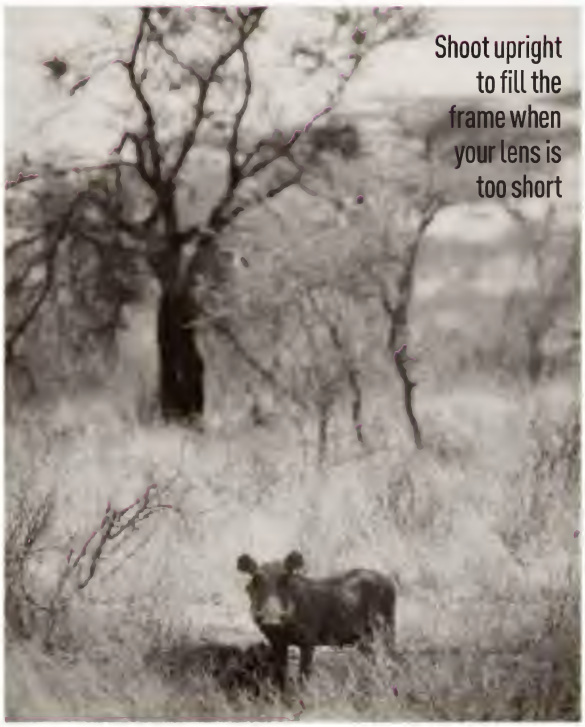
SOME OBVIOUS POINTS

It's no good paying a fortune for high-quality lenses if you don't keep them clean. Smears and dust on the front and rear elements will degrade your images, causing flare, a loss of contrast and a decline in sharpness. Rear elements are a particular risk because they are smaller and a fingerprint will cover a greater proportion of its surface than it would on a front element. Rear elements are also hidden away inside the shutter box, and are less often seen and checked. Compact camera lenses, and the small elements of compact system cameras, also suffer disproportionately.

It is a good policy to clean lenses, back and front, after every trip out. You should also get in the habit of doing a quick inspection every time you change lenses, just to be sure. It is heartbreaking to see great pictures softened by a lens you didn't notice was dirty during the shoot.

It is obvious, but also worth remembering, that lens hoods exist for a reason, and should be used. Not only do they cut the amount of stray light falling on the front element – which lights up the dust and smears – they also help to prevent rain and objects colliding with your expensive glass. Make a habit of keeping hoods on – and lens caps, back and front, in position when the lens is being stored or transported.

Good lens hygiene is part of being a good photographer, just as oiling your chain is part of being a good cyclist. It's not especially interesting or creative, but you can't be interesting or creative unless you do it.



Shoot upright to fill the frame when your lens is too short

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Tripods

Three legs to stand (still) on

I only needed f/16, but using ISO 100 was critical. The shutter speed had to be 1/2sec

THE CONCEPT of the tripod is quite simple – it is a device for keeping your camera still. When the camera is still you can decide which shutter speed and aperture combination to use based on what is best for the picture. When you handhold the camera, your aperture and shutter speed will be restricted by what you can manage without risking camera shake.

If you use a tripod you can set a shutter duration of 10secs, which will draw in enough dawn light to allow an f/22 aperture that will give front-to-back sharpness. You'll be able to use the ISO setting that delivers the best detail, resolution and smoothest tones. If you don't use a tripod, you can't. It will also make it easier to study with care what is in the viewfinder. This contemplation time will improve the quality of your composition no end.

It is a pain to carry a tripod if, as well as taking pictures, you are going shopping, sight-seeing, or on a family day out. However, if you are just out to take pictures, carrying a tripod is no more bother than carrying the camera bag itself. Get an over-the-shoulder tripod carry case to make your life even easier. You won't get cold hands then, either.

The fact is, if you need high-quality images that display fine detail and extensive depth of field, you don't have a choice – you must use a tripod. You spent a fortune on millions of pixels and a high-resolution lens, but it will all be wasted money if you don't make the most of them. If you handhold your camera at 1/15sec you will get camera shake, so you might as well have stayed at home. It's physics, and you can't get around it.

WHAT TO BUY

Tripod choice is a matter of personal preference and you won't know what you like until you try a few. Ask friends if you can have a go with theirs, or find a good shop where the staff will help you to try out a range of different designs. My preferences are for a model that is still quite tall when collapsed, as this means the leg sections are long but few, making set-up and take-down quicker with fewer locking clasps to operate. I like hip joints that allow the legs to spread to a very wide angle, so the camera can sit low to the ground and the legs can deal with very uneven ground, and a long centre column that rises via a geared winder (not essential, but useful). Geared head adjustments make fine movements much easier, and a head with a quick-release plate means fitting and removing the camera takes less time.

If a tripod is slow, difficult or inconvenient to use, you will hesitate to use it or miss pictures because you can't be bothered to set it up – and that defeats the object. Invest some time into getting a model that you can carry, that is flexible and that you can set up in less than a minute.

If your tripod gets muddy, or goes in the sea, rinse it with fresh water and dry it when you get home – just as you'd do with your dog. Keep your tripod in a place that is easy to get to, not buried under a pile of stuff at the back of a cupboard, and make your tripod part of your picture-taking routine.

When a tripod is sitting idle, somewhere camera shake is ruining someone's pictures.

Exposure modes

If you didn't pick the aperture, it's not your picture

GIVEN the critical nature of aperture size and shutter speed length to the look of your images, it hardly makes sense to give up control of these creative elements to the camera. Shifting from f/2.8 to f/8 brings about dramatic and visibly obvious changes in both the depth of field in your image and the performance of the lens you are using. If you are to proclaim that you are the author of the picture, these are aspects to which you must have ownership. If you let the camera choose the aperture without you taking the time to notice what it is doing, you can hardly take credit for the way the picture looks.

With this in mind, we should do all we can to wean ourselves off the full auto exposure modes that so many cameras offer. However, it is not necessary to control both aperture and shutter speed completely manually, so long as we are controlling one aspect of exposure and monitoring the other very closely.

Aperture priority and shutter priority modes are both a great assistance to the photographer and, as semi-automatic modes, they are both acceptable for use by the creative photographer.

SHUTTER OR APERTURE?

In general, you should pick the one that allows direct control of the element that is most important to the picture you are taking at the time. As a basic guide, if your subject is moving, or you are, it is more important to take control of shutter speed,

IN PRACTICE

While there are plenty of people who will tell you that certain subjects should always be approached with a particular exposure mode, there are in fact no rules. Each situation should be considered on its own terms and the desired effect. Sports photographers probably use shutter priority most of the time when they are attempting to freeze the action, but that isn't to say there won't be an occasion in which depth of field is more important. Likewise, a landscape image might well have a long exposure that captures the movement of the clouds and sea, just as it might instead have a shallow depth of field – or even both.

Front-to-back sharpness was my priority here so I used a tripod and the smallest aperture I dared with my lens. As you will know, lenses perform at their best in the middle of the aperture range and poorly at the extremes. In black & white images, the chromatic aberrations brought on by ultra-wide apertures can be easily hidden, but the dispersion caused by a very small aperture will reduce sharpness in all images. To avoid this, never close your lens beyond the second smallest aperture, and try to use the third smallest. In this case, my smallest aperture was f/22, and this shot was taken at f/16.

Canon EOS-1Ds Mark III, EF 16-35mm f/2.8L II USM at 16mm, 0.3secs at f/16, ISO 100

and in nearly every other case aperture plays a greater role in shaping the appearance of the final image. The idea is that you control one element directly while monitoring what the camera does with the other. Of course, if you are watching carefully, it doesn't matter whether you use the shutter speed dial to achieve the shutter speed you want or whether you adjust it to force the camera to the aperture setting you want, but it makes more sense to use the mode most appropriate to the principal controlling function.

For 90% of my 'without-flash' pictures, I employ aperture priority mode so that I can choose whether to use shallow, moderate or extensive depth of field in my pictures. This applies to landscapes as much as it does to portraiture and street photography. It is the depth of field that creates the 'look' of the picture, and thus it is more important to control that than it is to select a specific shutter speed.

'The idea is that you control one element directly while monitoring what the camera does with the other'

A portrait will look pretty much the same shot with a shutter speed of 1/60sec as it will at 1/1000sec, but shifting the aperture from f/2.8 to f/8 will alter the appearance completely. Likewise, a running footballer will look much the same at f/22 as he does at f/8, but dramatically different at 1/250sec than at 1/30sec.

That one control has priority over the other is natural, and it should never occur to any half-serious photographer to use a fully automatic exposure mode.

Although we are drilled that we must keep our subject sharp by selecting a fast-enough shutter speed to freeze its movement, this is not always true. On occasion it is nice to show some movement, as it can add to the atmosphere and actually demonstrate some reality. Especially in low light, our eyes do in fact see blur, and our brain knows what causes it – so blur in a picture will trigger the idea of motion in the brain. Here, the road cleaner was turning his head towards me as I took the shot. Much of his body is blurred as he turns, but there is enough of his face rendered that we can see his expression.

Samsung GX-10, 28mm XR Rikenon lens, 1/6sec at f/2.8, ISO 1600

Shutter speed is the more important element in this shot of a wildebeast, although maintaining an aperture that delivered sufficient depth of field to render it in focus was also important. I wanted a shutter speed of about 1/15sec and reckoned that an aperture of at least f/5.6 would be needed given the 500mm focal length. To achieve both of these requirements at the same time, I adjusted the ISO setting to 200. Panning with the creature kept it sharp while the background blurred to just a hazy pattern.

Nikon D3X, Sigma 150-500mm f/5-6.3 DG OS HSM at 500mm, 1/13sec at f/6.3, ISO 200

Aperture is again the more important element in the construction of the above picture. I wanted a shallow depth of field to pick out the subject from the background, so set f/4 on the lens and ignored the shutter speed beyond checking that it would be fast enough for the length of the handheld lens. In this kind of situation where there isn't enough light to handhold at the camera's suggested shutter speed, try turning up the ISO setting. This picture required ISO 3200 to achieve the 1/100sec shutter speed I needed to avoid camera shake in the unmoving carriage.

Canon PowerShot S95, 45mm, 1/100sec at f/2.8, ISO 3200

Street scenes often look better when you can appreciate the colour of the street lights

White balance

The right colour is as essential to your success as the right exposure, so don't leave it to chance

I AM constantly amazed at the number of serious photographers who set their camera to auto white balance and leave it there. It does a great job, they tell me, and they are right, it does – it does a great job of detecting the colour of the light in the scene you are photographing and an equally good job of neutralising it.

When I used to work for a fashion photographer in the studio, achieving a completely neutral colour balance was really important, so we could show the exact colour of fabrics used in the clothes. This was critical firstly so the designers could demonstrate what they had created and secondly, so that customers could see precisely what they were buying and whether or not it would go with their shoes. This kind of photography was factual record work, but most of what enthusiasts do is not.

In most of what we do, whether it is landscapes or street photography, it isn't the colour of the subject that we need to record, but the colour of the light that is falling on it. A sunset is no sunset if the pinks and oranges of the horizon-bound sun are removed, just as the sickly green tint of the modern fluorescent strip light is an important element in conveying the atmosphere of the gang that hangs out in the car park.

We all judge atmosphere though colour, labelling certain colours 'warm' and 'cool' – they make us feel a certain way and they trigger emotional reactions. Without colour casts, a lot of photography would be empty.

WHITE BALANCE SETTINGS

There are only two colour balance settings you really need for most of your photography, and they are 'daylight' and 'custom'.

Above: Using the 'cloudy' setting can help to add some warmth

The daylight setting is for everything that does not need to be factually accurate, and a custom balance shot from a grey or white object, or via a white balancing lens

The daylight setting shows the real colour of the light

attachment, will always be better than a judgement made with auto white balance.

While our brain filters colour so that we become used to it, we do still notice it – who would walk into a bar lit by fluorescent strips on a cold night when there was another lit by the warm inviting glow of tungsten filament? Our eyes see in daylight mode – that is our reality – and you should set your camera to do the same. The exceptions are when you want to alter the colour of the day, to enhance, reduce or shift. An overcast day can look warmer when you set the camera to 'shade', and an underwater scene can look even bluer with a tungsten white balance.

The subject area that does need a bit more flexibility is portraiture, where you often want to set a white balance that delivers colours that are just slightly warmer than reality to make the subject appear healthy and friendly.

Above: Auto white balance can steal warmth from your pictures

CUSTOM BALANCE

Every decent digital camera has the facility to take a white balance measurement and you should get used to how yours works. They are generally very simple to use, and can make the difference between a picture that has nice colour and one that looks horrible. The situations that most require this kind of measurement are those that are lit either with mixed lighting types or bulbs that do not conform with the preset modes in the camera's menu.

If you are lucky your camera has three settings for fluorescent bulbs, but if you shoot pictures indoors a lot you will probably come across over 20 different types, from 'car park green' to 'office daylight' to 'butcher's pink'. Tungsten settings are equally limited, with most cameras programmed to deal with brighter bulbs rather than domestic 40W table lamps.

A quick and easy method

CUSTOM WHITE BALANCING

of taking a white balance reading (though a little hit and miss) is to aim the camera at something that looks white. I often use a tablecloth, a napkin or a menu at a wedding or a conference, but equally often carry a neutral grey card for this purpose when I know I'll have to deal with awkward lighting. Obviously, you'll know to ensure the object you are measuring from is being lit by the same light sources as the person or scene you are about to take a picture of. Be careful not to create a shadow and then measure from that – easily done when your target is small and you need to get close enough to it to fill the frame.

For mixed lighting, lens attachments are available that, once illuminated by the different lights, allows the camera to measure the mix of every type of light in the scene.

For complete accuracy in controlled conditions, you should consider creating a reference image that contains a grey card, or measuring reference object, from which you can take a sample using your software program. You can also use the reference object to make the initial measurement for the camera's own custom setting, and then check it once more in software, either as an auto sample or to read RGB values from.

Right: In situations of mixed lighting like this, find something white to read from. I used the display counter

Below: Light colour is key to atmosphere, so be careful not to remove it

Daylight: warm and inviting

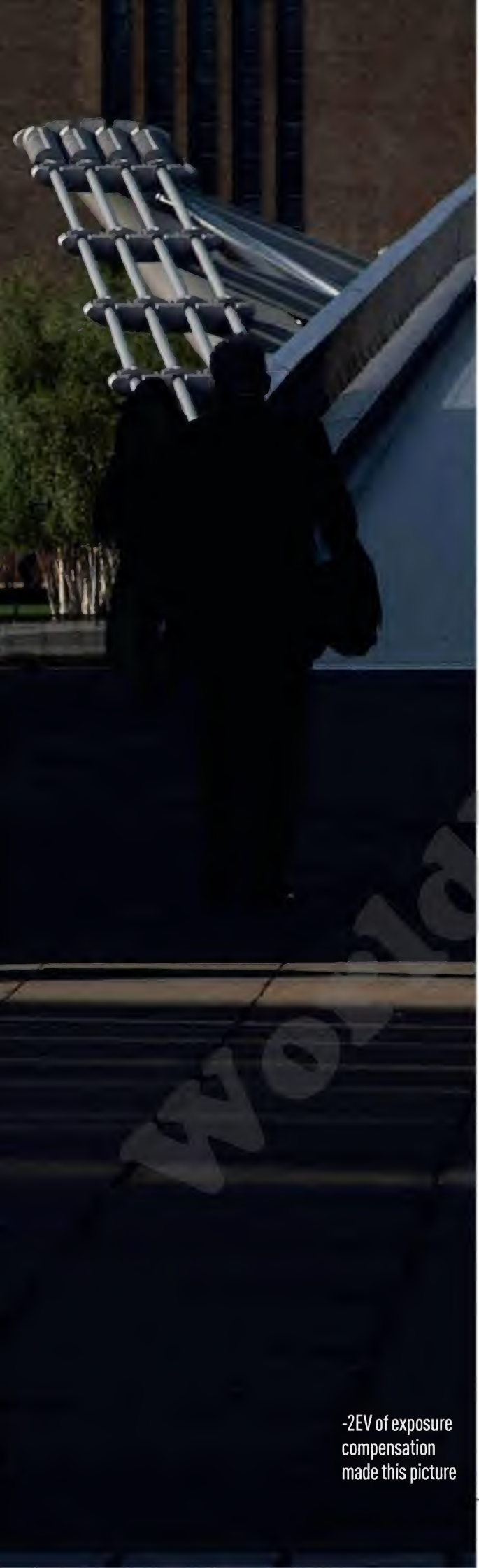
Custom: cool and clinical

Metering and exposure compensation

Taking control of exposure will make a world of difference

METERING in most cameras is pretty much an automatic process, but believing the camera is right all the time is not something you should indulge in. However intelligent a camera system is supposed to be, it can't know what you are thinking, and neither can it know whether the part of the scene it is being pointed at is the most important to your artistic vision. The trick is to understand how your camera reacts to different scene types, and to determine how well that fits your own idea of how those scenes should be rendered.

In general, exposure meters in modern cameras are very good, and if you set yours to its evaluative mode – where it assesses brightness values across the whole scene, with emphasis sometimes on where the focus point is – you will get results that are not too



-2EV of exposure compensation made this picture

far off in most cases. You should remember, though, that metering systems are designed for average people taking average pictures. Now, as an advanced photographer, you are no longer average. From now on you must keep an eye on what your metering system is doing, because, frankly, you know how to do it better. Let it do its thing, but always be ready to intervene.

WHY THEY GET IT WRONG

A metering system is set up to measure the brightness of the objects in the scene in front of your camera. Some systems can link themselves to the focusing system, to see where the focus point is and to gain a better idea of what you are doing. If it knows where the focus falls, it can prioritise that area for a good exposure. What it doesn't know, of course, is whether that object is bright or dark. It can only guess, and it will do this by comparing it to the other parts of the scene.

If your subject is much brighter than the rest of the scene, it will probably be rendered that way because the camera will try to ensure that details across the frame are exposed well. This is an issue should your subject occupy only a small area, as everything else will take priority.

If you focus, focus-lock and recompose, of course, the camera has no chance, no matter how well the meter is connected to the AF system.

WE PHOTOGRAPH LIGHT

The other issue, of course, is that

while normal people photograph objects, advanced photographers are photographing the light that is falling on the object. The difference might seem trivial, if not a bit abstract, but for landscape, portrait, still-life and street photographers in particular (as well as everyone else), the difference is crucial.

If you are photographing the sun breaking through the cloud cover to light up a lone tree on a rocky mountainside, you want to make sure it is the light that you are measuring for, not the mountainside. If you measure for the mountainside, the light will burn out and your tree will be gone.

DARK SCENES AND LIGHT SCENES

The other thing that exposure meters don't understand is that sometimes we want to make a picture dark, just as we might want to make one bright. High-key and low-key effects are not something you can easily achieve by just relying on the general metering system of your camera, because they are a matter of taste – and your camera will not have any particular appreciation of style, mood, atmosphere or emotion. It is a machine, without feeling, that can only do what it is told, and which will rely entirely on its pre-programmed logic until you step in with some creative direction.

HOW TO TAKE CONTROL

There are four very simple steps to taking control of the brightness of your images. As simple as they are, they don't work unless you make the effort to apply them. At first, they might take some time to apply, but with practice, observation and experience they will become a part of the way you think and will take no time at all to complete.

The first step is to observe the scene you are about to photograph and determine, in your head, how you want it to look – light or dark or somewhere in between. Identify the most important aspect of the picture and judge whether it is light or dark compared to the rest of the scene. Then decide how you want to represent it in the final image.

Now assess, guess or have a think about how the camera's metering system is likely to view the scene, and how much notice it is likely to take of the area/object you consider to be the most important. Is the camera going to reproduce that crucial area dark or light? Keep in mind that the metering system will be heavily influenced by the background and the surroundings.

Next, determine how you might adjust the camera settings to bring the camera's vision of the scene into line with your own. You might use the spot metering facility to accurately measure the brightness of the subject, to see how it varies from dominant brightness levels in the rest of

Above: Tonal seperation is the key here

Below: Expose for the subject, not the frame

the scene. Or you might just do a test shot and adjust the exposure compensation until it looks about right on the screen.

Apply the corrections and take the picture. Check the histogram to ensure that all the tones within the scene have been recorded – if you want them to be.

Exposure compensation is your friend, and you should be well acquainted and in regular contact with each other.

Right: The light is the subject in this picture

Below: Know what the subject is and what it will need

AVOIDING WHITE HOLES

When an area burns out to white in an image, it can appear as a hole in the picture. When you look at the picture on-screen, all you see in that area is the light of the screen, and when you print the picture all you see there is the paper, not the ink. These bright white areas can become great attention-seekers and draw the viewer's eye away from the subject, creating a distraction. Imagine there actually is a hole in your print and you hold the paper flat and pour water on it – the water will drain away through that white patch. The same happens to the viewer's attention.

You can partly solve this problem by keeping an eye on the histogram to ensure that nothing is whiting out. If that isn't enough, you can draw down the highlight output slider using Levels in your software package, from 255 to a value of 252. This prevents a pure white appearing, and covers the burnt-out area with a faint tone that stops it from being such a draw.

Exposed for the flowers

Exposed for the scene

RAW VS JPEG

Why bother shooting raw?

I SUPPOSE it just depends on how fussy you are about what your pictures look like, and how big you want to print them. In modern cameras, files saved in JPEG format tend to be very good, and in the majority of situations, so long as you take enough care at the shooting stage, you will not need to resort to a raw file for correction.

Pictures saved as JPEGs are very convenient. They can be opened in almost any software package, don't take up much room on the memory card and don't clog your computer's hard drive with stacks of data. If you need to work on them they open quickly, can be manipulated without causing the computer to slow down, and can then be printed, loaded to a website or emailed without too much bother. The JPEG has, frankly, quite a lot going for it.

When I shoot, I pray that the JPEG files are the only ones I'll have to look at, but being a coward as well as, it has to be said, a little bit particular, I tend to shoot to record my images in JPEG and raw formats simultaneously. This means I get far fewer images per GB of memory card and it means I have multiple external hard drives to store what I have shot – but it does also mean that I have access to the best possible quality from each of the cameras I have ever used.

SO WHAT IS THE DIFFERENCE?

Some photographers say that JPEG files are like fast food – quick, convenient but lacking in real goodness. I don't think that is true. They are more like a hearty everyday meal, compared to the gourmet masterpiece you might produce when you have guests and want every mouthful to look, feel and taste perfect. That kind of meal takes a lot longer to prepare and probably costs more than you'd spend everyday, but it is perhaps more satisfying and delivers a greater sense of achievement. It will probably draw higher praise as well – so long as you didn't poison anyone.

The difference between an everyday meal and one you put on for special occasions might be the difference between opening a jar and getting your hands covered in flour. The jar is a pretty safe bet, and while the more hands-on approach of using the raw ingredients has the potential to produce a finer dining experience, there are also many more things that can go wrong. If

Raw files nearly always contain more fine detail than those saved as JPEG

you like, the JPEG is the (nice) jar and the raw file is the flour.

WHAT ARE THE BENEFITS OF RAW?

Fine control is there for the taking to the photographer who opens a raw file in the editing suite. The camera might have suggested the colours, exposure, saturation, contrast and sharpening for you, but now you have the chance to change everything – both for the better and for the worse.

Once you get the hang of things, though, it will always be for the better as, like it or not, a raw file will always have the potential to produce a better image than a JPEG. In *Amateur Photographer*'s resolution tests of digital cameras, the raw file never renders fewer lines than the JPEG shot at the same ISO sensitivity – and very often it renders more. So, even if just for the sake of drawing as much detail as possible from your sensor, it is worth shooting in raw.

Above: White balancing is much easier with a raw file when lighting is mixed

Raw editing also allows more detailed control of colour, though the real benefits are most obvious should dramatic changes in white balance be necessary. When manipulating a raw file, extracting yellow from a too-warm scene will draw in blue, but in a JPEG the yellow will be removed and replaced only with a lack of yellow – the file does not contain the blue that it would need to inject. The same goes when making a white balance correction using a grey reference card: whatever is drawn out of a raw file will be replaced by an equal amount

In low light, in-camera noise controls tend to destroy the detail that raw files retain

Above: When tempering high-contrast situations, the tonal data saved in a raw file is invaluable

Inset: The white and coloured areas here represent burnt-out tones in the JPEG file

of the complementary colour – and that just doesn't happen when correcting a JPEG.

The principle great benefit in my eyes, though, is the ability to override the camera's noise-reduction system. In most models, noise reduction takes a hefty swipe at detail resolution as well as those nasty little coloured dots, because camera manufacturers seem to believe that we want all our pictures to be completely smooth – they forget that some of us used to purposely buy grainy film.

In-camera noise is dealt with using a mild blurring action, but in raw software we can decide instead to blur just the colour and maintain the luminance noise (the black dots once the colour has gone) that plays a critical role in describing fine detail in our images. A little bit of luminance noise just looks like grain, can be atmospheric and is preferable to an image that has no resolution.

WHAT SHOULD I SHOOT IN RAW?

If you are a coward, as I am, you will shoot everything in raw and JPEG formats, with your fingers crossed that you won't have to resort to the raw version. If you are a little less inclined to fill your hard drive, you might want to make a decision about what sort of image will benefit most from the use of raw.

In general, you should always shoot landscapes in raw, and any particularly awkward lighting situations – be it mixed sources or scenes with high contrast. If you shoot weddings, you should record in raw, not only for the general benefits but for the sake of being able to draw detail from a white dress in any weather. You will be able to underexpose your images to ensure the whites are recorded and later draw up the midtones in software.

Anything you shoot in the studio will benefit from the raw treatment, as conditions remain constant and batch processing becomes workable for easy, best results. Studio still lifes, or product shots, will also benefit from the colour accuracy achievable when flash or tungsten lights have drifted off their stated colour temperatures, and portraits of any kind will be better if you have the opportunity to reduce contrast and make light appear softer to gain more flattering illumination.

Sharpening

All digital images need sharpening, and the camera isn't always the best place to do it

IF YOU ever fancy a good punch-up, get a bunch of photographers together and lead the conversation towards the issue of image sharpening. It rarely fails to draw heated discussion and, frankly, could separate twins – there are so many views that are held on to as tightly as a toddler holds a teddy.

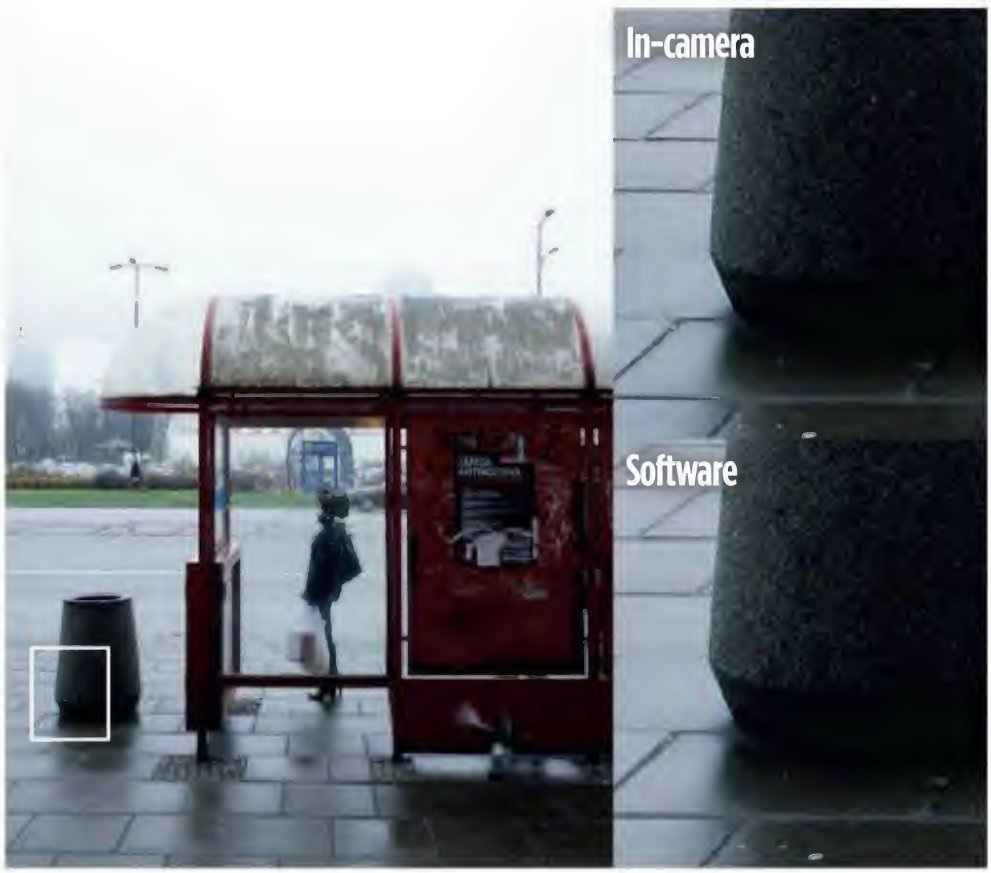
What strikes me so often, though, is that the opinions that are used as hammers with which to bash opponents can be quite second-hand, read online or passed on by some 'genius'. It is not always the case, of course, but there are plenty of photographers who haven't investigated for themselves what works best for the pictures that they take and for the way they get used. And equally often, when night is actually proved to be day because the sun is in the sky instead of on the other side of the world, the idea may still not be believed.

WHAT AND WHY?

You'll know already, but excuse me while I refresh your memory for a second. Sharpening in a digital image is the bringing together of edges to reduce the transition period from one area to the next, which in turn improves the clarity of that edge. Imagine the line where a wall meets the sky, and that line is 9 pixels thick. If the brick-coloured pixels are stretching across the whole width of the line and blending with the blue pixels of the sky, it will be difficult to determine clearly where the wall ends and the sky begins.

If you draw a new 3-pixel-thick white line along the centre of the existing 9-pixel line, and usher all the blues to the top three pixel spaces and all the terracotta colours to the bottom three pixel spaces, you'll have a very clear delineation of where the sky is and where the wall is. Basically, it is about keeping objects apart with white lines, but it is the thickness of those white lines, and how a detail is defined, that causes all the bother.

Purely by the nature of the way digital images are made, some sharpening must occur to draw detail from every picture. Some will argue that certain types of picture do not need sharpening, but that's not true. Some pictures need less than others, but all need something to be technically sound.



In-camera processes sharpen edges but not really fine detail

CAMERA SETTINGS

However much you love your camera, it is a primitive beast compared to the power and ability of your computer. Even sophisticated cameras have much less processing power than a mere domestic PC, and so they are capable of less complicated processing. To find multiple edges

With the right sharpening applied, even compact camera pictures can be full of micro detail

in a detailed picture – those of the trees in the far distance, for example – might be beyond what your camera can manage in the split second it takes to process your JPEG files and save them to the memory card. Your computer can spend much more time on the job and can do it in a more detailed and complex manner. Cameras only find the most obvious edges and leave the finer detail smoothed over.

The trick then is to find the camera sharpening setting that does the least, and which will allow you to apply your own sharpening later in software. Depending on the type of camera you have, this might be the 'normal' setting or 'none'. Manufacturers build their cameras according to who they think will buy them and what their skill level is likely to be.

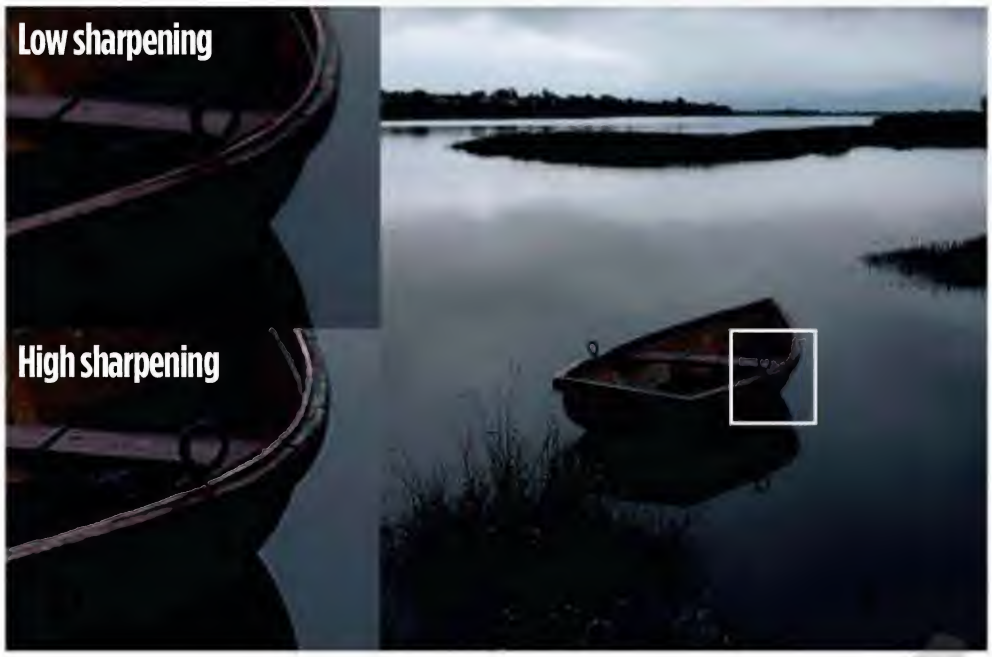
A consumer compact will be designed to apply lots of sharpening in its default mode because the engineer, rightly, assumes that the majority of those who buy one will not apply additional sharpening in software later. In fact, they probably won't know that sharpening exists. If you take a picture on such a camera and print it to 6x4in, it will probably look fine to most people. A professional camera will, by default, not apply any at all, assuming that the professional behind the controls will know what he is doing with software.

Enthusiast cameras sit somewhere in the middle, and vary between having too much and none at all. The only thing to do is make some test shots to find out whether the default position is too strong – it really will not be too weak! You also need to check whether your 'Lo' setting, or the settings below '0' on the adjustable sliding scale, just applies less sharpening or actually softens the image. Each camera brand deals with this differently, and will have a different set of values for cameras at each point in the range.

WHEN CAMERA SHARPENING IS OK

Being an advanced photographer does not mean that you have to run every picture through software, as there may come a time when you need to submit images directly from the camera to a client, a friend, a newspaper or even a website such as Facebook. On these occasions there is no point in thinking about raw – unless for a backup or bigger prints at a later date – as you'll not have the chance to do

Excessive edge sharpening can give the appearance of an extended depth of field



Sharpening halos are more obvious when simple objects are set on plain backgrounds

anything with the raw files.

You might find that if you are transmitting your images, the maximum resolution of your camera makes the files too large to send sensibly. You'll need to select a lower pixel count and then discover which sharpness setting works best. In general, a smaller, lower-resolution image will require less sharpening than a larger one, but some cameras adjust what they define as 'high' sharpening according to the resolution you are working with.

If you are shooting a wedding or event for which you need to produce prints immediately, using in-camera sharpening, along with some contrast boosting and perhaps a touch of warm-up, can save you a lot of time and allow you to print directly from the camera via a desktop printer. If you shoot with default settings, you'll need to work on each image and may not have them all ready in time for that magic moment when the guests are just drunk enough.

You'll probably find that the 10x8in prints you are producing on the day will be fine for most people, but the bride and groom, or someone you've shot particularly well, will have different requirements – and this is where the raw files come in. The difficultly comes when you use independent post-capture software rather than the camera manufacturer's own to process the raw files, as the images will not have the same colour and contrast characteristics as the JPEGs they have already seen printed. You'll just have to do your best to match them up, or to make them look better.

THE REASON IN-CAMERA ISN'T BEST

When working in software it is a well-known and accepted rule that the application of sharpening should be the last stage of any image-processing routine. The reason being that sharpening is a destructive procedure that creates gaps in the picture. If you sharpen and leave the picture alone, those gaps shouldn't show, but if you sharpen and then increase the contrast of the image, either in Levels or Curves, your carefully judged sharpening will become exaggerated as light pixels become lighter and dark ones darker. The separating line that quietly kept two edges apart and defined will grow and become progressively more obvious.

In-camera sharpening tends to work on obvious edges, while the sharpening you apply in software (such as Unsharp Mask) will work on the details. If you have already sharpened the edges in-camera, those edges will become further enhanced when you try to work on the finer points in software.

All digital images need some sharpening to draw the detail out from the file

Worldpressphoto

In-camera colour controls

Colour controls and 'looks' in-camera can be useful

I THINK the urge to boost colour saturation in every picture to give it more 'impact' has now passed for most enthusiast photographers – or at least, it is beginning to pass. Whacked-up colour saturation really does deliver impact, but usually the wrong sort. When the first thing you see is the colour saturation, even before you notice the subject, there is something wrong with the priorities within the picture. Of course, that doesn't mean we can't have well-saturated colours in our images – just not every time.

The modern digital camera offers quite a lot of in-camera colour control that is easy to ignore. These controls can appear quite complicated, and at the same time seem like the sort of feature aimed at the beginner market rather than the serious or advanced photographer. In fact, they are neither complex nor just for those without a computer.

Dominant colour tones can have a serious impact on the way people react to a picture

Used properly, they can be a great aid to previsualisation and, in some cases, take the place of computer-based adjustments – or at least make them quicker.

ARE IN-CAMERA CONTROLS AS GOOD AS SOFTWARE?

The answer here is that they are not. They are neither as refined in their incremental shifts or as extensive in their range. However, as capture settings they have the benefit of coming straight from the raw file (whether you shoot raw or not) and, being processed close to the source of the image, in-camera controls tend to produce quite good tonal shifts from one hue to the next. They tend not to let colours break up in the way that software might when

processing a dramatic change in a JPEG file.

We're not really going to be producing dramatic changes, though, as what in-camera controls excel at is the moderate introduction of a bit of warmth, a slight boost in, or reduction of, contrast, and adding a touch more or a touch less colour saturation. For photographers that hate to sit at a desk working on their images on a screen, these controls are ideal, and the mild shifts and 'hints of' will work very well. Using them means there is little to do post-capture, beyond sharpening and minor additions to the adjustments you made at the time of shooting.

WHY BOTHER?

The obvious answer to why you might be bothered to go into all this when you could do it in software afterwards is that if you do it in-camera you don't have to do it on screen later, and you'll save yourself a lot of time. Saving time is more important to some people than it is to others, and some make using software a part of the hobby to be enjoyed just as much as the taking of pictures. So from the time-saving point of view, it might not suit everyone.

Below: Low colour saturation, low contrast and a warm orange tone

An altogether better reason for using in-camera controls is that if you spend a couple of minutes adjusting the colour and contrast settings of your camera before a shoot, it demonstrates that you are actually thinking about these things beforehand, and actually previsualising the pictures you expect to get on the day.

That's a kind of planning. It means you are thinking about the mood of the pictures you want to take, which means you are probably thinking about depth of field, focal length and shutter speed too – and that can only be a good thing. It is this sort of planning that will make your pictures work, because you have really thought about what you want before you start shooting. That is a much better and more organised way of working than shooting away all day and then trying to make something of the images when you get back.

Using in-camera controls does not mean you will be successful, or that your pictures will suddenly be elevated in meaning, but it is certainly an excellent start and demonstrates that there is a thought process going into their creation.

Above: In-camera contols set to low saturation, neutral tones and low contrast

SAFEGUARDS AND AIDS

As I mentioned in the section on shooting raw and JPEG, I tend to save both formats at the same time. Cowardly, I know, but the idea is that I hope to use the JPEG but have the raw file to fall back on should I need it. I do this in everyday shooting, and know that should an exposure error occur because I've had to react to something very quickly, and I'm still working with -2EV from the previous scene, I can recover whatever I capture.

The same applies when working with colour and contrast modes in-camera – you hope the JPEG is of a high-enough quality, or that the colours you saw on-screen are accurate, but if it doesn't work out you can deal with the raw files. If nothing else, having the colours and contrast set allows you to preview the images on the rear screen and get into the mood of what you are doing.

It's like when you are out shooting in black & white – it helps to have the camera set to black & white mode so that your pictures appear monochrome on the back screen. You can then start

Bold, loud and hot

black & white, saturated and green, or just a better version of what you had in mind. In short, you'll have a plan B.

THINGS TO TRY

With colour saturation, colour hue and contrast controls, you can recreate the look of any of the films you used to enjoy shooting with, and even invent a few of your own. Try out different combinations of your settings to see what effects you can get, remembering that the trick is usually to do things in moderation – the extreme settings are likely to be very extreme. You are not looking for bold and standout effects, but 'a hint of', and adding a bit of atmosphere or enhancing what is already there.

If I'm shooting in the twilight of an urban morning, I might add some warmth via an orange tone, turn down saturation and turn up the contrast. For a portrait, I might add a touch of yellow/orange warmth, turn down the saturation and turn down the contrast. A funky portrait might require a cool colour shift as much as a warm one, a saturation boost and a contrast boost – it all depends on the look you are going for.

You could try to recreate Fujichrome Velvia film by turning up contrast, saturation and adding a touch of yellow/red warmth, or Kodachrome with less warmth, less contrast and a moderate saturation. The possibilities aren't endless but there really are loads of combinations and styles that you can create which are genuinely useful – even as a guide to what you might do later in software with the raw file.

'You can recreate the look of any of the films you used to enjoy shooting with'

thinking in tones of grey. If you have 'warm and contrasty' set in the colour modes, you will see warm and contrasty on the back screen, and mentally hunt out scenes that work well with that sort of atmosphere.

If you are saving JPEGs and raw files simultaneously, you always have the opportunity to revert to 'normal' or to rework the image to cool and flat,

Above: With contrast and saturation set to the maximum, I added a bold, warm-up colour tone

Noise

Noise is the great curse of digital photography. Isn't it?

IMAGE noise has been held aloft as the evil side of digital photography from the moment of the form's introduction, and for many years it really was. Technology, though, has moved on, and noise is now much less of an issue, especially in ISO settings below 800.

It might be like saying that poltergeists give ghosts a bad name, but there is acceptable image noise as well as bad image noise – noise that we can live with and noise that really does destroy an image.

AVOIDING NOISE

The best way to avoid image noise is to only ever work in bright lighting conditions. Noise is a consequence of how much the camera has to boost the light values the sensor has recorded, in order to create a usable tonal and contrast scale for the final output.

In low light situations, noise can contribute to atmosphere

Your aperture and shutter settings obviously have a bearing on how much ambient light is recorded but, once we start changing our creative settings to suit the conditions it means there is not enough, or even too much, light.

If you shoot in dark conditions, whether you turn the ISO up or use an extended shutter speed to get your exposure right, you will face image noise. So we best learn to live with it for now.

GOOD NOISE AND BAD NOISE

Noise is an interruption of the picture, by default – that is what 'noise' means. It doesn't have to be the small coloured dots that pepper a picture at high ISO settings: it could be the break-up of a colour or an uneven transition from one tone to the other, such as you get when you try to darken a sky too much.

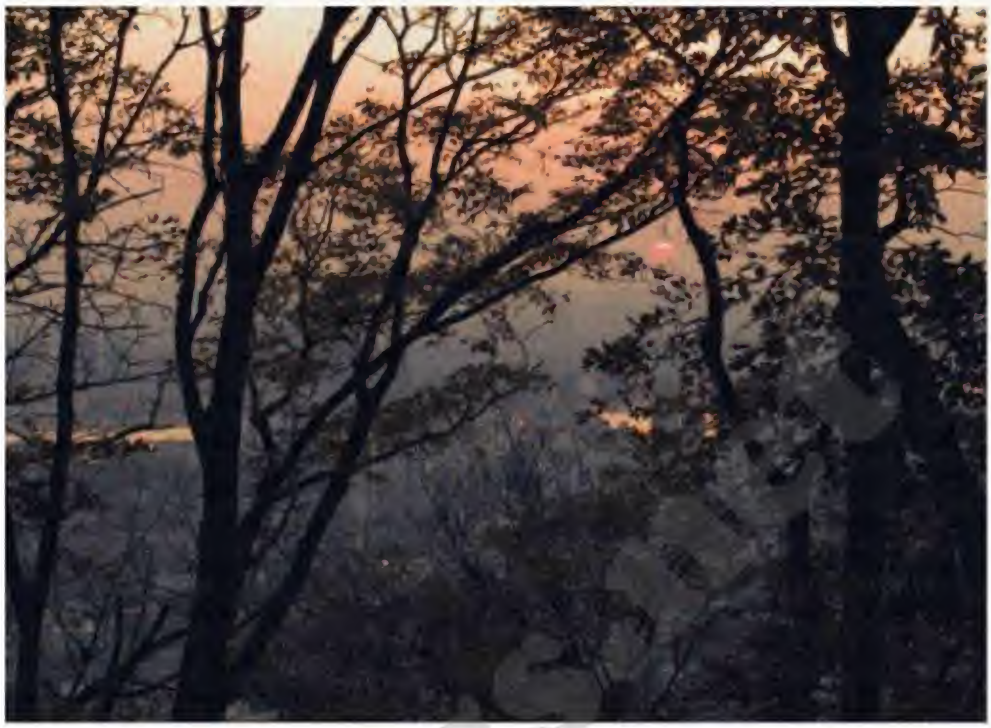
For our purposes, we'll treat it as the speckles that occur when an image is amplified either through a high ISO setting, a long exposure or a boost to brightness applied via the Levels window.

We have become used to film grain over the years and, while it was not always desirable, in most cases a brain could learn to look beyond the dots to make

out the image. When the dots become bigger due to enlargement, or a more sensitive film being used, they become more prominent, and the extent to which their cumbersome grittiness diminishes the amount of detail recorded becomes more obvious.

In digital photography, the same is true – noise exists in all pictures, but the size at which photos are used determines how noticeable it is. If you only ever produce small images, noise will rarely bother you.

Of the two main types of noise in colour images, I find luminance noise (the small black dots) much less offensive than chroma noise (the colours that sit on top of the black dots). Chroma noise can alter the appearance of colours in your picture, while luminance noise just appears as a fine, or not so fine, texture. This texture can add atmosphere and is almost what we might expect to see in a low-light image – think dark, smoky, '60s jazz bars – and can, I think, be a positive inclusion.



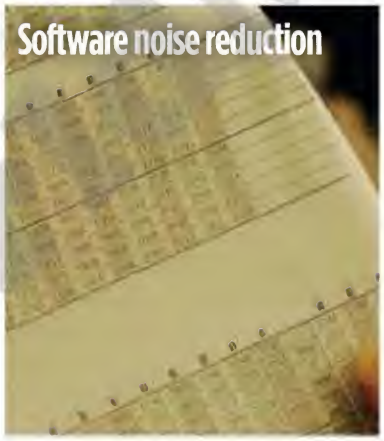
NOISE REDUCTION

Your camera will offer options for reducing noise, but be careful what you wish for. Noise is part of the image's structure, and when you remove it you also reduce the amount of information contained in the picture.

Removing only colour noise will leave the structure of the image intact, in the form of luminance noise, and the detail will be unaffected. However, most cameras do not offer this as an option. The best settings for noise reduction, then, are 'normal' or 'off' for high ISO noise, and 'normal' or 'on' for long-exposure noise reduction.

Cameras tend to deal with long-exposure noise very well, by shooting a second blank frame right after you take the picture. The noise that appears in the blank frame is then used to remove noise from the image. This is usually very effective and is the least destructive way of working.

Pictures don't have to be noise-free to be effective



CONCEPTS

ONCE you have the technical side of photography under control, you then have to start to tackle the hard bit – the concepts and ideas. There are plenty of very good photographers who admit that it is 'engaging the imagination' they struggle with most. At the same time, many naturally creative photographers get frustrated by not knowing enough about how to make the camera do what they want it to do.

When you are able to combine the technical and the creative, you have a very good chance of making exceptional images. While you may have been told, and indeed believe, that you can't learn creativity, I don't think that is true. You can learn to look, to analyse how you feel and how best to show what is moving you.

Often, a creative block is about thinking that concepts and ideas need to be far more complicated than they really do. Use your eyes, and start with the simple things – base ideas like lines, patterns, colours and shapes. You might be surprised – perhaps you don't need to 'progress' too far from simplicity to make successful pictures.

This picture is essentially about blue. The story it tells is of a cool evening in the winter, when the sky was blue but darkening and the mountainside was making a neat mirror image in the rippled water. The triangles combine to lead us around the frame, but the overriding message is 'look how blue the light is'. Simple

YoungMags.net

Stories and ideas

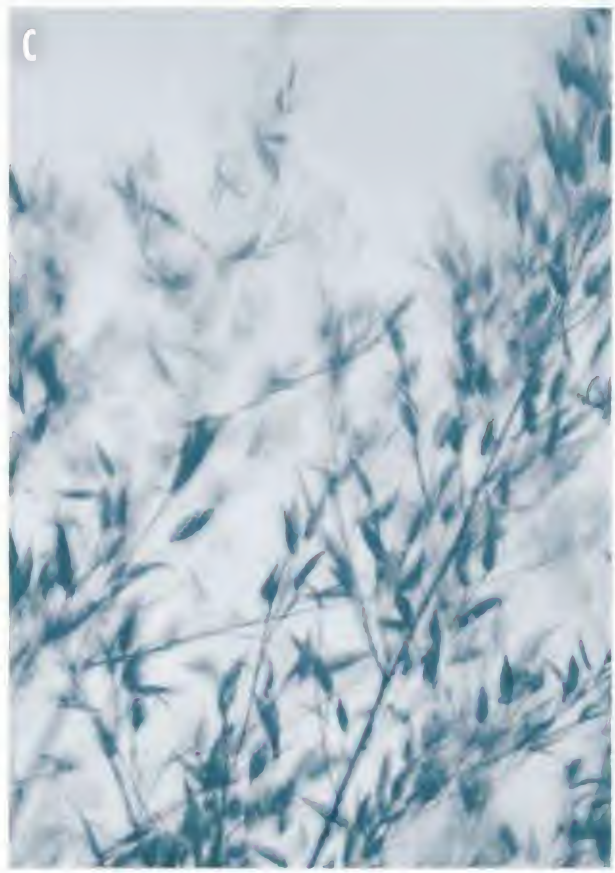
Every picture tells a story. Some are shorter than others

THE LONGEST book I've ever read is *The Count of Monte Cristo* – it's a good 4in thick, long, complicated, frustrating and it took me three holidays to get through it. The shortest stories I come across regularly are the 'Sun Spots' in the *Sun* newspaper. Three or four lines are very cleverly put together to firstly grab the attention, secondly hold it, and thirdly to give us a laugh on the way to work in the morning.

I tell you this to demonstrate what you already know – that some stories are long and some are very short, but both types aim to do the same things: to inform and entertain. When you conjure a genius idea for a picture, it does not have to be as involved as Prescott's *History of the Conquest of Mexico*. Although it could be. Your story could be very short and very sweet.

The point of a picture is to get someone's attention, to hold it for a few moments while they investigate what you are showing them, and to provoke some sort or reaction – pleasure, disgust, desire, a tear, a laugh, joy or sadness, to list just a few of the effects a picture might have. Happiness doesn't have to be a peel of laughter; a light uplifting of the heart will do, just as sorrow does not have to be embodied in hysterical sobs. Reactions can be mild or powerful; all that is important is that there is a reaction of some sort.

It's the same as when you say something interesting at the dinner table. If there is silence, you've either misjudged the point's fascination value, you've misjudged the audience or you've put your interesting point across in a way that no one understands. Artists fear the humiliation of the first, fool themselves into feeling superior about the second and get depressed about the third.

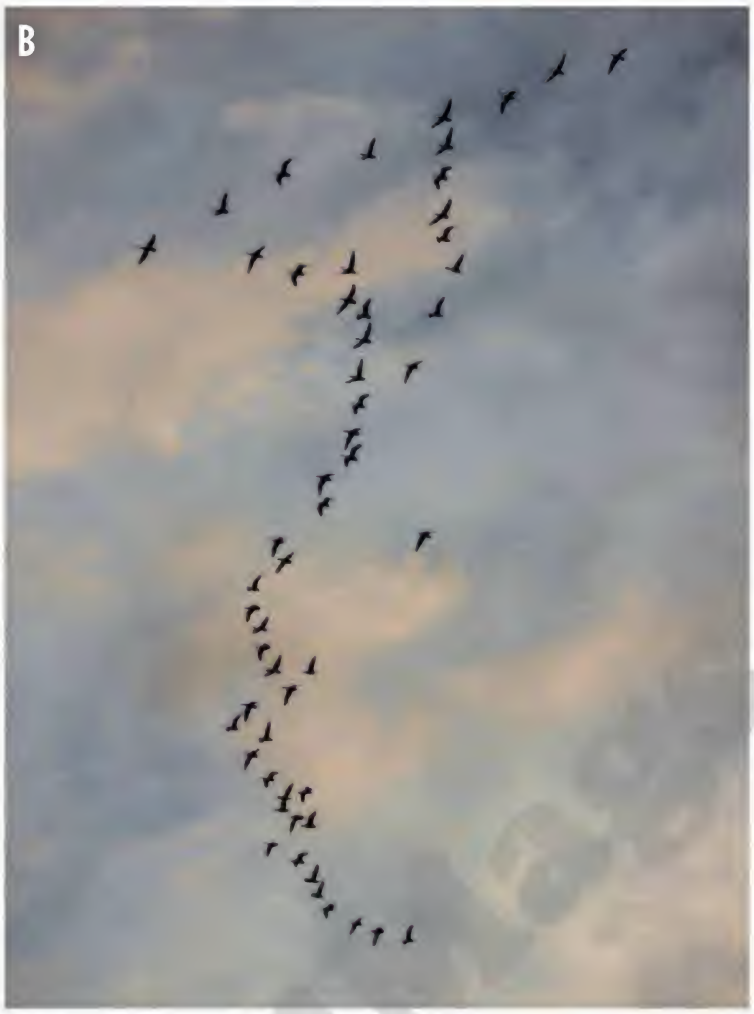


A: Light breaks through the tree cover to illuminate a clump of water-side grasses

B: The shape of a migration, set against the romance of a winter's evening sky

C: Bamboo leaves in the breeze. China-blue to echo ancient decoration

D: A timeless Thames tug toned for the 18th century, but shot on a cameraphone



'Identify what interested you and work out how best to show the good folks back home why you got your camera out'

But they all add up to the same thing: it didn't work.

WHAT'S THE IDEA?

An idea for a picture could be 'the degeneration of modern society due to diminished parental guidance caused by financial pressures for dual adult incomes to maintain modern expectations as well as meet the costs of living in a society where women don't stay at home'. Another could be 'I like the way reflections bend in my spoon'. They are both valid stories, and while the first is a big social issue, I suspect the second will be more visually appealing and will cause fewer arguments.

You don't need big pretentious themes. Something simple is often more pleasing, like the way a line crosses over a group of other parallel lines, the way the light illuminates an old man's hair, the way the shape of the tree trunk echoes the curved edge of the lake, or the way the cyclist's shadow stretches out alongside him. All you have to do is be interested yourself, identify what interested you and then work out how best to show the good folks back home what made you get your camera out.

Cropping

Cartier-Bresson never cropped his pictures. Good for him!

IT MIGHT seem a bit strange to some people (and I'm assuming you are reading this book in the right order) that I've introduced the subject of cropping an image before we've got to the section on arranging the composition in the viewfinder. 'Cropping is surely something you do in software after the event' I hear you all cry. And, of course, it is.

But as advanced photographers, it is only natural that we will be thinking about the final crop as we regard the wonderful view and the compositional elements within it. If there is any cropping to be done after the shot is captured, surely we need to think about it before the shutter is released. If we don't, important parts of the subject could be trimmed off.

MORE THAN A FIX

The problem is that most photographers think of cropping as a fix for when something went wrong – you couldn't move that park bench or you simply couldn't get close enough to fill the frame. Those are indeed applications for cropping, but the creative photographer thinks of cropping as a means to alter the proportions between the long and short edges of the picture.

The standard SLR camera uses a long format that does not suit every subject and which is, it has to be said, more than a little common. In the glory days, serious photographers used the shorter rectangles of medium format: 6:7, 6:8, 6:4.5, and even the delightfully square 6:6. Before those we had the cut-sheet sizes of 5x4in that gave a perfect ratio of 10:8 that fit photographic paper so well. And before even that, we had the standard glass plate formats, the largest of which was 6.5x8.5in: a ratio of 13:17 – an odd couple of prime numbers that seem to work so well together.

Each of these edge ratios, these old picture formats, comes with subconscious baggage. When we see a picture cropped to 5:4, we automatically associate it with professional, formal, rail-and-bellows cameras. Likewise, the squares and short rectangles make us think of medium-format professional brands – Hasselblad and Mamiya, Bronica and Rolleiflex – which will lend your pictures instant gravity with your audience. They might not know what medium format is, but they will make a mental connection between the shape and professionalism. Crop to 16:9 and everyone thinks of a widescreen movie still. It works, try it.

The fact is, these old formats existed for a reason – they

Squarer crops often help to trim away information that's just not needed

'Cropping is a very powerful creative tool – it's not just for trimming off mistakes'

look nice and many types of subject fit comfortably within their borders. Just cropping a 3:2 full-frame or APS-C image to the proportions of a 6x8cm camera will give you a much more relaxing and compact view, which doesn't require your eyes to scan as far to be able to take in the whole image.

A CONSCIOUS CHOICE

The edge proportions of the frame you use are a significant element in your bid to create an atmosphere, and as such should be considered alongside composition, exposure and aperture. I think about the format I will end up with while I'm assessing the scene – sometimes for a minute or so, and sometimes for a split second.

If you think about it first, you can ensure everything you want to include is within the frame. Some cameras allow you to shoot in formats other than the native proportions of the sensor, while a set of windows cut from black card and placed over the rear screen will help you check you framing even if the camera can't.

Cropping to a recognised shape is a very powerful creative tool – it's not just for trimming off mistakes.

Using the viewfinder

It's a live preview of what the picture is going to look like. Take the time to study it carefully

I EXPECT we all know someone who can never find the thing that is right under their nose – someone who goes looking for things with their eyes shut. Teenagers, I am told, are particularly good at it, but actually there are plenty of adults who can look without seeing, even when peering through a device designed especially for helping them to observe.

I have a number of not especially old cameras that do not feature a viewfinder. Some have a Spitfire gunsight arrangement consisting of a pair of wire frames that must be lined up to get an idea of what might be recorded by the film. As primitive as this set-up is, it works rather well. The act of having to line up the sights actually makes me concentrate a little more on what is framed between them, and as they are just wires held in the air it is just as easy to see what is not included as what is.

HELP OR HINDRANCE?

The modern viewfinder, not to mention the live view screen, is a hive of information, from exposure details to white balance settings to focus points. Some viewfinders have grid lines to indicate where your thirds will be, and others feature masses of information revealing what your camera is up to at the moment the picture is taken. These displays are designed to help you, and they can, but if you are not careful they can divert you from what a viewfinder is supposed to be for – showing what will be in the picture.

Use the viewfinder to ensure horizons are straight and that the foreground isn't too distracting

It might be a generalisation, but photographers often do not spend enough time looking through the viewfinder at the picture they are about to capture. The eye is drawn to the subject, to check focus and perhaps its position within the frame, but too often there is no time given to examining the corners of the frame to see whether there is anything distracting in the picture.

You need to spend time studying the frame and to envisaging what the picture will look like as a print. Try to look

Left: Check the frame edges don't cut off important details

Below: Keep watch as critical elements move across the scene

through the viewfinder and imagine what you see hanging on a wall in a frame. Does it deserve to go on the wall? Does it work as a piece of photographic art? If not, why not? What is it that doesn't work, and what is it that's preventing me from getting my message across?

When you ask yourself these questions before the shutter button is pressed, you still have the chance to change your shooting position, your angle of approach, to get closer or further away, to angle up or down. If you take the picture without really looking, you will only notice the picture doesn't work when you get home – at which point you have no chance of changing anything.

If you ever open your pictures on-screen and think, 'Well, that didn't work,' it could be because you didn't spend enough time looking through the viewfinder to ensure that they would.

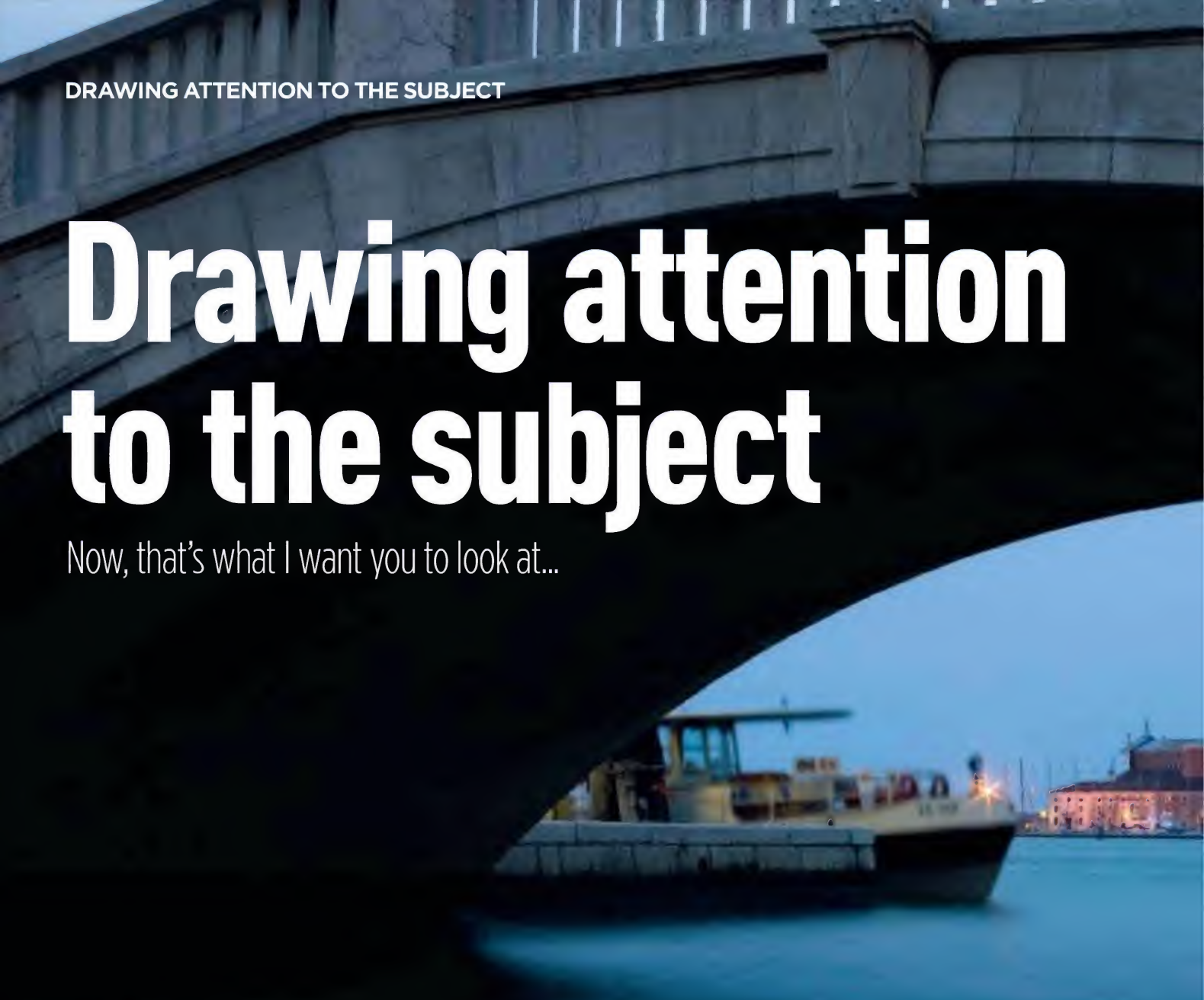
JUST AN EXTRA MINUTE

It might seem obvious to say that you have to spend time looking through the viewfinder, and thinking carefully about the features and positions of your foreground, middle distance and background. Next time you take a picture, stop yourself from pressing the button and spend an extra minute studying what you are about to shoot. You might be surprised how much more you notice and how much you might have missed.

Even if, on closer inspection, you decide the shot isn't worth taking, you will have saved time and electricity; time and power to move on to the next, much better, opportunity.

Drawing attention to the subject

Now, that's what I want you to look at...



ONCE you have identified your subject, or at least the most important element in your picture, you need to work out how to make sure the viewer's eyes are drawn to it before they go to any other part of the picture.

A successful photograph is like an arrow – it's the sharp bit that gets all the attention, but without what's behind – the shaft and feathers – it would never hit home. The shaft and feathers of a picture are all the supporting elements that deliver the meaning and context to the main act.

Your subject has to be on that pointed tip, to arrive at the viewer's eye ahead of everything else in the frame. That might sound a difficult task, because it is, but there are more than a few ways of making it happen.

LEADING LINES

You all know what leading lines are and what they do, so I won't bore you with them. I just wanted to make sure you remember they exist and that they are useful.

A stream can take you right from the foreground to the foot of the mountain in the distance, via all the big boulders and the bridge, while lines of lavender converge on their way to the horizon, and the shoreline curves around the bay taking in the bathers until it reaches the lighthouse on the rocky outcrop.

Leading lines work, are tried and tested, and you should use them when you can.

SPOTLIGHTS

Just as a spotlight is used on stage to pick out the leading actor from the chorus, you can use a patch of light to lift your subject from the other, similar, objects around it, or from a darker background or surround.

Our eyes are drawn to the lighter areas of a picture and, when the rest of the frame is relatively dim, a spot of light – from the sun, a reflection, or a street light – can be a powerful tool. A spot of light

in a dark picture is so effective that even if your subject is tiny in the frame, it will still stand out as the first thing the viewer notices.

People are like moths; they are drawn to the light. Use that knowledge to manipulate and focus their attention to where you want them to look.

USING SHARPNESS

Sharpness differentiation is a really effective way of picking out your subject against its surroundings. A long lens and wide aperture is the most obvious choice for creating a depth of field shallow enough to isolate what you want the viewer to look at first.

Photographers tend to go to extremes initially, but there doesn't need to be a massive difference in sharpness for your direction to be felt. You don't have to open the aperture to f/1.4 every time, and you don't always need a long lens – just so long as the subject is sharper than its environment.

Of course, selective sharpness isn't just a function of focus. Movement also presents a great way of blurring detail that doesn't need to be seen. It could be that your subject is static in an environment of motion (think of a stationary beggar in a busy street scene), or that you and the subject are moving at the same pace with the background static (think of panning with a motorbike against the blurred advertising hoardings). Either way, the contrast between the detail and the blur will draw attention to what you are trying to say.

When you make a frame you elevate the subject, and the viewer can't help but notice it

BREAKING PATTERNS

This is one of my favourite tools for making a subject stand out. In its simplest form, it involves a picture that is filled with a set of parallel lines or a grid of squares. Somewhere within the frame is a subject that goes against the pattern – a ball, a line that travels diagonally or some other shape that contrasts with the conformity of the surroundings. The great thing about strong

patterns is that we are programmed to see them without looking. The brain notices the pattern, notices what the pattern is made from and the regularity of the repetition. Anything that breaks the pattern will stand out like a sore thumb – and that's what we want to exploit.

The same kind of contrast exists between square and round shapes. Setting people against a background of architecture works well because buildings are often square and people are most often rounded. If you can find an environment of straight lines making rectangles and triangles and put a person anywhere within that area, the person, no matter how small, will stand out.

A tiny subject in a massive picture, but you knew where I wanted you to look

The same goes for buildings within the landscape – the bricks are squared and regular, and the landscape is rounded and irregular, so the building will stand out. Type 'Ribblehead Viaduct, North Yorkshire' in to Google Images for an example. The same works in reverse – natural shapes, like trees, will stand out when placed against a background of buildings.

EYE CONTACT

There is something electric about direct eye contact that no one can resist. A picture might have twenty people in it, but if only one of them is looking straight into the camera that will be the first person the viewer will notice.

When we make a portrait we often use eye contact to create a connection between the subject and the viewer. Significantly, when we shoot nudes, it is the lack of eye contact that depersonalises the picture and which makes the difference between something that is sexually alluring and something that is about light and form.

Equally, if you are shooting earrings on a model, you should think about avoiding eye contact so that the viewer can concentrate on what you want him to see – the earrings. With eye contact, the jewellery will be demoted to the role of secondary subject.

MAKING A FRAME

When you put something in a frame and hang it on the wall, people understand that you think that something is important. They'll go and have a look, to see what it is.

The same is true when you

create a frame with items that surround your subject in a photograph – people will be drawn in. A frame could be some overhanging branches that dangle leaves into the top of the picture, neatly filling a blank sky and preventing attention from drifting out of the shot. Or it could be the arch of a bridge from a low angle, or even something as simple as vignetting – a darkening of the picture corners that will funnel the eye into the centre of the composition.

A frame could be created by shooting through a window (with the window included), down the length of a tunnel, the passageway between two buildings or even the inverted V-shaped space between a standing policeman's legs. Anything that retains the subject in a more confined space and which fills the picture area with content that obviously isn't where you are supposed to be looking, works well.

Selective focusing

CONTRASTING COLOURS

We've spoken about contrasting tones before, but the same kind of effect can be had using contrasting colours – instead of, or as well as, pure brightness values. The obvious example is a yellow sunflower against a deep blue sky.

You should be on the lookout for juxtaposed complementary colours in all sorts of situations, from sport to landscapes, as when used with thought they can lend very powerful direction to your subjects. A red dot on a cyan background will always stand out, no matter how small or whichever position it is placed within the frame.

Eye contact is irresistible

Compositional mistakes

Avoid distractions by paying attention to detail

IN PHOTOGRAPHY, the best way to get your message across is to ensure there is only one thing to concentrate on. As soon as there is competition, your message becomes diluted and your point lost. By ensuring the environment is right, and that there are no distractions in the frame, you can make your message and meaning travel to the viewer's brain so much faster.

The brain is very easily distracted and it really doesn't take much to draw concentration away from what you want that person to see. Try having a serious conversion with a TV blaring in the corner to get a feel for what I mean.

STRAIGHT EDGES

If you are one of those people who can't sit comfortably in a room if a picture frame isn't hanging straight, you'll understand the power of a sloping horizon or a leaning building. Even those who can sit comfortably will notice if the elements in a photo aren't straight. They won't necessarily be able to put their finger on exactly what it is that is wrong, but they'll get the impression that the picture isn't very 'professional'. When a building is leaning or a horizon sloping, it will be the first thing your viewer will notice about the picture – with your subject coming a distant second.

BRIGHT FOREGROUNDS

We usually want people to look beyond the foreground of our pictures to appreciate the subject further in the distance. It's not always the case, of course, but when the foreground is just something to fill the space at the bottom of the frame, we should ensure that it does not attract too much attention.

A problem I see quite often is a bright foreground, or one that contains lots of bright, bold objects. These act as barriers to the eye, stopping it from travelling unhindered into the picture and directly to the subject of your image. A bright length of foreground running along the base of the frame acts as a wall that the viewer must climb over before they can begin to enjoy the rest of the scene. Large and bright foreground rocks have to be walked around, like abandoned trollies blocking the supermarket aisle.

If it becomes an effort to get into the picture, most people won't bother and will miss what you have to

Pictures featuring lines that aren't level make it difficult to concentrate on the subject

Distracting foreground

Subject more obvious

'Be on the lookout for elements that reduce the clarity of what you are saying'

say. The bottom of a frame should therefore be dark, to lend weight and gravity to the image and to make it stand the right way up: heavy at the bottom and lighter at the top.

Bright objects near the edge of the frame can also be a real distraction. If the border of the picture slices an object in half, its power is doubled and the viewer's attention can slip straight out of the picture.

CLEAR BACKGROUND

Setting your subject against the right backdrop is essential if you want it to be seen. Just be on the lookout for elements that reduce the clarity of what you are saying. A portrait with branches coming out of the subject's head because there is a tree in the background will not be as effective as a picture of that person with an uncluttered surround. Remember, while your brain can isolate an object from whatever is behind it, your camera will not be able to without your help.

If you are showing the shape of something, make sure that the shape is clear, and that it isn't being masked by confusing lines and forms that overlap from other elements. Be aware of objects moving into, and out of, the frame, such as buses in the background or people walking by. It takes just a couple of seconds to check and a second or two more to explore a new angle, or to wait for a moving situation to change.

Distracting details

Clear subject

Large blank expanses at the base of a picture can create a hurdle for the viewer to jump over. Make it easy for people to get to the subject

Elements popping into, or leading out of, the frame draw the eye away from the subject

ONE SUBJECT AT A TIME

You might think that two subjects in one picture is twice as good, but usually it just confuses the viewer. More than one person in a portrait is fine, but often in a landscape or a travel picture there can be two powerful attention-grabbers – and that just confuses the viewer.

The problem is that with two or more items fighting for the spotlight, the viewer won't know where to look first or be able to work out what it is you want them to see. Even when both conflicting elements are spectacularly good, you still have to choose one over the other – and sacrifice the lesser. A picture needs one clear message, and while a subtext is fine, you can't have two voices speaking at the same time, as no one will hear anything that is being said.

LOOK HARDER

IF PHOTOGRAPHY were simpler – one of those disciplines you could master in a week – and everyone could take stunning pictures, life would be much less interesting. That success requires a range of understandings, practical skills, technical knowledge and artistic appreciation means that photography is a form in which we can wallow for ever. Success, for the most part, is incremental, and at each stage we are rewarded with a self-satisfaction that lasts until we are able to take our next step. As we move on we see last year's work in a new light, with some pieces surviving in the portfolio while others suddenly become shallow and less meaningful.

As we grow older, experiencing new aspects of life, our attitudes to all sorts of issues change, and we begin to see in a different way. Beliefs we thought solid get challenged, priorities adjust and our focus constantly shifts in new directions – sometimes just by tiny degrees. These changes make us look at the world from new angles. What once was a pile of trees becomes a beautiful wood filled with filtered light, texture and atmosphere. What was once just an old biddy next door becomes a source of inspiration, history, wisdom – and more texture. Objects that we'd have walked past before, we begin to take notice of, and the first light of each day, that we used never to see, is suddenly worth getting up for.

People don't stop developing, and every day brings the potential for revelation – an encounter with the power to change our mind. As we appreciate new aspects of our world, it is inevitable we'll want to share those thoughts with others, and photography is an excellent way of doing so.

How difficult is it to take a really good picture that expresses how we feel? If the mechanics were all we had to worry about, it would be simple. Anyone can take a modern camera, aim it and press the shutter release. Sometimes that is enough, but for success without effort a generous helping of luck is required – and luck just doesn't last.

What makes it possible to take good pictures all the time, or at least more often, is a level of thought. It's something we are all capable of but which we do not always apply. We don't have to shoot pictures quickly or as though we are pros with years of experience. We can take our time to mull over in a considered and measured way what it is that we want to achieve with each frame and the best way of making that happen. As time goes on, you'll find your thoughts more quickly, and with lightning speed you'll be able to assess and shoot without pausing.

You might think that some of the points raised in this book are obvious, and indeed many are, but there is a difference between knowing something and actually practising it. Sometimes we need the obvious pointing out just to remind us of what we know. We see a lot of really good pictures at AP every year, but the number of 'nearly very good' images is far higher. I knew that if I could sit with the 'nearly' photographers and ask, 'How could this be better?' they'd know how to fix their own pictures.

Third-party critique is of mixed value, and depends on the fundamental ability of that third person to verbalise what they see and their inclination for telling an unpleasant truth. It seems hard to assess your own images, but you must try – it is an invaluable skill. When you can assess your own work post-capture, you are only a simple step away from being able to see what will work when you look through the viewfinder. And when you can assess the shot on that tiny ground-glass screen, or on the rear LCD screen, your success rate will improve dramatically.

Taking pictures isn't easy, and it would be less exciting if it were, but you really can improve the quality of what you record by thinking before you take the camera out of the bag, thinking when you look through the viewfinder, and thinking when you work on your images on-screen. Inevitably, you will take fewer pictures, but the number you'll be happy to show and put your name to will increase dramatically.

Look harder, notice and consider – you will enjoy your hobby more. Photography is a great therapy for life, and gives us all our own mouthpiece to say what we want, show how we feel and praise what we see.

Damien Demolder

FROM THE MAKERS OF

Photographer